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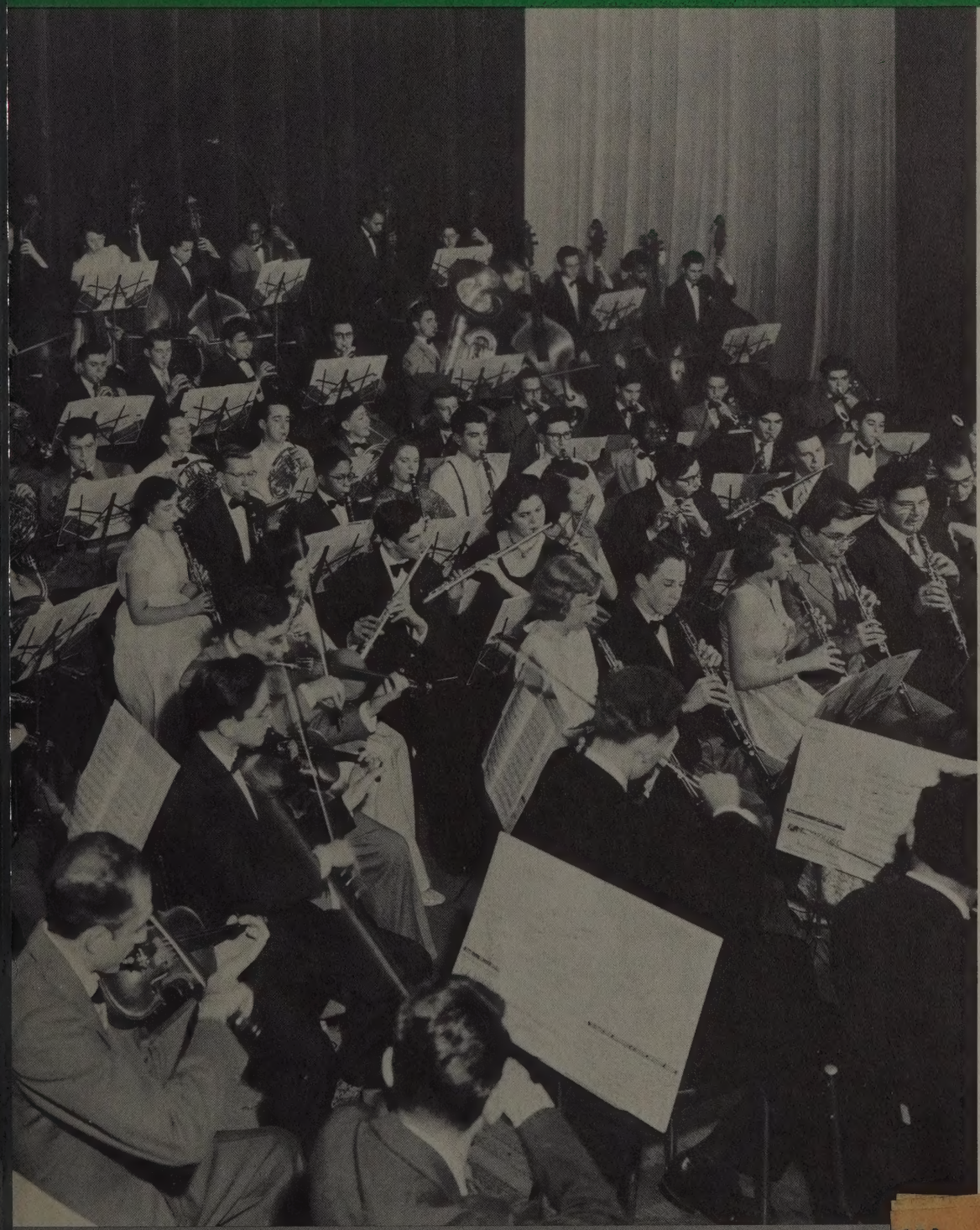

MUSIC FOR MAIN STREET

by Charles M. Dennis (See Page 17)

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James L. Mursell

Points on Piano Study
Isidor Philipp

Would You Like to Become a Successful Singer?
Bernard U. Taylor

Touring Boy Choir
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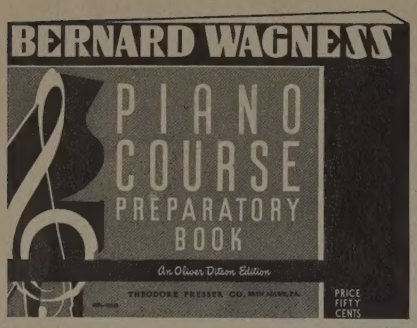

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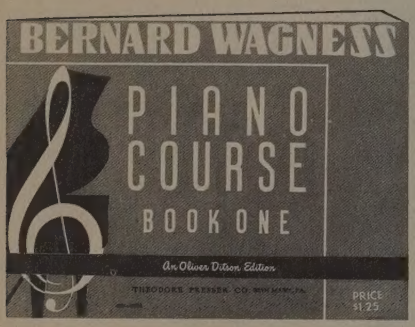

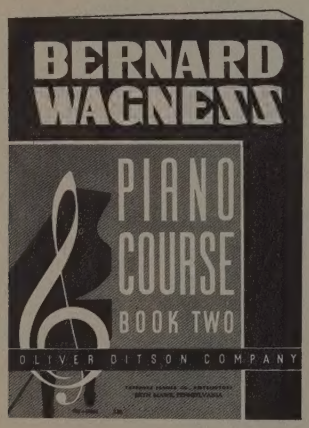

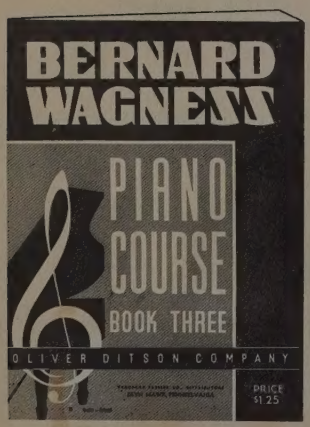

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LETTERS

TO THE EDITOR

"The Covered Tone"

Sir: I feel I must thank you for including in the December issue, the article "The Covered Tone—What is it?". It is extremely well written and Mr. Fuchs should be congratulated on having dealt so lucidly with a subject that is controversial. This article alone made buying your excellent Magazine well worth while.

Cantor Leopold Edelstein
Syracuse 3, N. Y.

"Breathing and Breath Control in Singing"

Sir: The article "Breathing and Breath Control in Singing" by Joseph A. Bollew, which appeared in the February issue of ETUDE, is one of the most valuable, understandable, and instructive of its kind I have ever read. If all vocal students would read it, I am sure they would gain great benefit from it.

Evangeline Lehman: Mus. Doc.
Highland Park, Mich.

"A Philosophy of Conducting"

Sir: I've been an ETUDE subscriber for nearly two years now, and I'm not exaggerating when I say that it seems to improve with every issue.

I find your articles on pianists and piano-playing to be particularly informative (I've been studying piano for seven years —ever since my parents gifted me with a piano on my eighth birthday. Needless to say, this was the most wonderful gift I've ever received!) I find the violin articles interesting, too, and I particularly enjoy your magazine since it serves a double purpose for me—it's educational as well as being highly interesting.

I was very much impressed with Guido Cantelli's "A Philosophy of Conducting," and "You Need More Than Talent!" by Jorge Bolet (November, 1951).

The ETUDE is the perfect magazine for music-lovers and musicians, and, to make use of that time-worn phrase—"I look forward to it every month!"

Ruth Waterman
Manitoba, Canada

"The Power of Concentration"

Sir: I read with great interest the article by Henri Temianka in the January issue of your magazine.

His explanation of practicing *away* from the instrument is excellent and must inspire teachers to make students work *mentally* more and more on a piece of music. This method, which is also described in detail in Leimer—Gieseking books, allows the musician to have a clear and therefore persuasive musical outline, a solid memorizing and develops the power of concentration so valuable in practicing and performing.

Mr. Temianka writes: "I discovered that endless mechanical repetition is not an effective working method" and further: —in certain very rapid passages "more frequent repetition may sometimes be unavoidable particularly on the piano." On this point (in my field—piano) I would like to suggest another experiment which I have successfully applied with my students. Let us take a long and rapid passage in the piano literature (for example two passages in the Etude in D-flat or passages from the Sonnetto del Petrarca No. 104, both by Liszt). After memorizing them away from the piano, the passage cannot be played rapidly at once. In order to acquire speed the pupil should not be allowed to play it over and over again on the instrument. Instead, the fingers merely *trace* the notes on the keyboard without making them sound. This enables a complete concentration, the hearing with the inner ear, the bringing together of mechanical and muscular work without audible fatigue. And any fatigue is an enemy to concentration.

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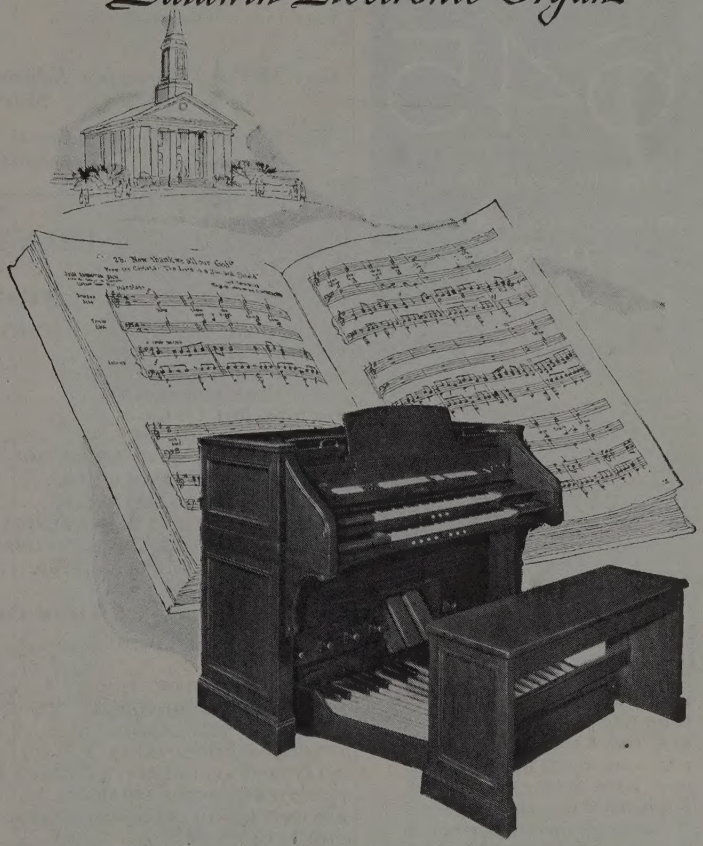

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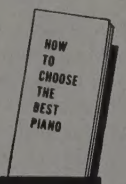

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Handel: ***Six Organ Concertos, Op. 4***

Here is a splendid album of Handel music which should find favor with those who like serious organ works. The solo organist is Walter Kraft, and he is supported by the Pro Musica Chamber Orchestra of Stuttgart, led by Rolf Reinhardt. (Vox, two 12-inch discs.)

Pergolesi: ***Four Concertos for String Orchestra***

The notes accompanying this album raise some doubt as to the authenticity of these works, but they are credited to Pergolesi and there is no doubt about the appeal of the music. The concertos were recorded in Switzerland by the Winterthur Symphony Orchestra, directed by Angela Ephrikian. (Westminster, two 10-inch discs.)

Bach: ***Clavieruebung, Vol. VII (Goldberg Variations)***

Rosalyn Tureck is recording the entire Clavieruebung by Bach and makes use of the piano instead of the harpsichord. Miss Tureck's performance is highly commendable and displays considerable variety and depth of feeling. (Allegro, two 12-inch discs.)

Schumann: ***Sonata in F-sharp minor, Op. 11, and Carnaval***

Two Schumann works are played by Paul Badura-Skoda, a young Viennese pianist who is known in this country only through his records. However, his recorded performances reveal him as a serious artist with a full understanding of the requirements of the music at hand. (Westminster, one 12-inch disc.)

Beethoven: ***Concerto No. 4 in G***

The veteran pianist Wilhelm Backhaus plays this work with genuine authority. Clemens Krauss conducts the Vienna Philharmonic Orchestra. The recording is excellent and the playing abounds in vitality. (London, one 12-inch disc.)

Beethoven: ***String Quartets, Op. 14, No. 1 and Op. 59, No. 3***

The New Music String Quartet has made a definite contribution to the recorded library of string ensemble works with this excellent disc of two great works of the master of Bonn. Both quartets receive fine treatment alike from the players and the recording engineers, and the result is truly gratifying to lovers of ensemble music. (Bartok, one 12-inch disc.)

Strauss: ***Till Eulenspiegel's Merry Pranks***
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Here is a top-notch performance of these two masterworks, excellently played and superbly recorded. The orchestra is the R.C.A. Victor Symphony and the conductor is Fritz Reiner—a combination difficult to surpass. The result is just what might be expected from the fusing of such great talent. (Victor, one 12-inch disc.)

Dvořák: ***Trio in F minor, Op. 65.***

Louis Kaufman, violinist; Marcel Cerva, 'cellist; and Artur Balsam, pianist, join forces to record in excellent fashion the superb Trio, Op. 65 by the great Bohemian master. Dvořák, not always given his just dues, wrote much of musical appeal in this trio. Melodically and harmonically there is thorough workmanship throughout the composition and the trio of instrumentalists makes the most of every opportunity offered. (Decca, one 10-inch disc.)

Wagner: ***"Parsifal"***

A stupendous job was undertaken last summer at the Bayreuth Festival in recording the complete performance from the

(*Continued on Page* 7)

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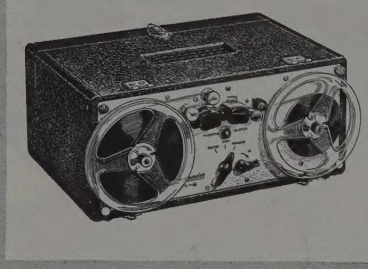

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Musical Oddities

By NICOLAS SLONIMSKY

"COME, THEN, into the music room," she said, and I followed her into an apartment finished, without hangings, in wood, with a floor of polished wood. I was prepared for new devices in musical instruments, but I saw nothing in the room which by any stretch of imagination could be conceived as such. It was evident that my puzzled appearance was affording intense amusement to Edith.

"Please look at to-day's music," she said, handing me a card, "and tell me what you would prefer. It is now five o'clock, you will remember."

The card bore the date "September 12, 2000," and contained the longest programme of music I had ever seen. It was as various as it was long, including a most extraordinary range of vocal and instrumental solos, duets, quartets, and various orchestral combinations. I remained bewildered by the prodigious list until Edith's pink finger-tip indicated a particular section of it, where several selections were bracketed, with the words, "5 P.M.," against them; then I observed that this prodigious program was an all-day one, divided into twenty-four sections answering to the hours.

She made me sit down comfortably, and, crossing the room, so far as I could see, merely touched one or two screws, and at once the room was filled with the music of a grand organ anthem . . . I listened, scarcely breathing . . . "There is nothing in the least mysterious about the music, as you seem to imagine," she said. "It is not made by fairies or genii, but by good, honest, and exceedingly clever human hands. We have simply carried the idea of labor-saving by cooperation into our musical service as into everything else. There are a number of music rooms in the city, perfectly adapted acoustically to the different sorts of music. These halls are connected by telephone with all the houses of the city whose people care to pay the small fee . . . The programs are so coordinated that the pieces at any one time simultaneously proceeding in the different halls usually offer a choice, not only between instrumental and vocal, and between different sorts of instruments; but also between different motives from grave to gay, so that all tastes and moods can be suited."

This passage is quoted from a once famous book by Edward Bellamy, "Looking Backward, 2000-1887," dealing with a cultured Bostonian who fell into a mesmeric trance in 1887 and woke up in the brave new world of 2000. This is the neatest prophecy of the radio, except that Bellamy could not imagine that broadcasting could be done without wires. But the coordination of simultaneous programs from different stations to suit all tastes and moods is still a thing of the future. Perhaps by the year 2000 this ideal condition will be attained.

An attempt to establish broadcasting by telephone was actually made in 1904 by one Theodore Cahill. The system was to be called Telharmonic. Busoni mentions this breath-taking project in his "Essay on New Esthetics in Music." The name of Bellamy was recalled in an article about the Telharmonic in the Boston Transcript of March 30, 1904: "When the plant is in working order, one of the dreams of Edward Bellamy will be realized. By the turning of the switch, the room or hall or hospital will be filled with the music of the great masters. There will be slumber music for the person troubled with insomnia, and there will be waking music to rouse the sleeper for the duties of the day. The service will be on the same plan as the telephone."

When, at a party in Vienna, a feminine admirer asked Anton Rubinstein for an autograph, he

handed her his calling card. Liszt, who witnessed this, asked the lady to show him the card, and wrote under Rubinstein's name: "Et son admirateur Fr. Liszt."

•

When Richard Strauss conducted Beethoven's Third Leonora Overture, at a Berlin concert in 1909, he asked the trumpet player at a rehearsal: "Do you always make a ritardando in the fanfare?" The other said, yes, he did. Strauss mournfully shook his head, and instructed the player to sound the signal in tempo.

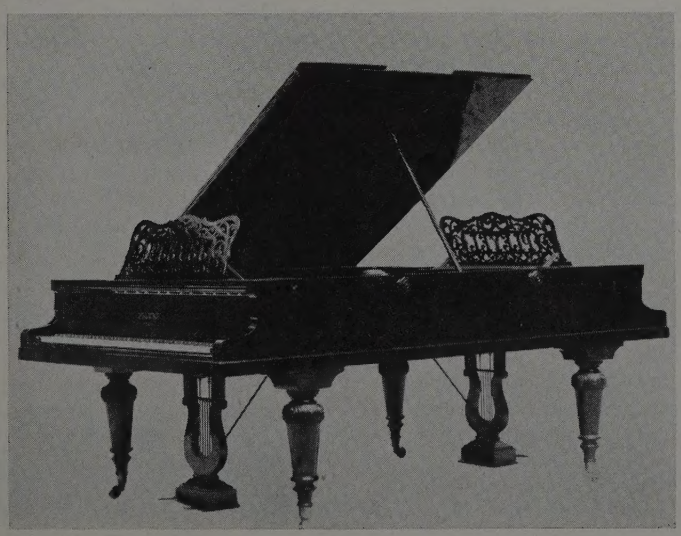
The point is that in the opera, the trumpet call is a signal, played for a dramatic purpose, not as a virtuoso solo. There is no indication of any change of tempo in Beethoven's score.

Conservative musicians early in the century were gravely concerned about the invasion of discord into the sacred halls of music. A rather heavy-footed musical lampoon on the modern music of the times (meaning Strauss and Debussy) was contributed by Sir Charles Stanford whose "Ode To Discord" was performed in London in July, 1908. The score, subtitled "Chimerical Bombination in Four Bursts," was dedicated to the Amalgamated Society of Boilermakers. A Hydrophone (rainmaking machine) was included in the orchestration. The "Ode to Discord" opened with an aria to the words "Hence, loathed melody." There followed a choral "Invocation to Cacophony." The work concluded, horrible dictu, on a minor second, G and A-flat, in simultaneous disharmony. The London Times reported: "At the beginning of the Second Burst, Debussy's six-note scale is introduced with deafening effect." It also mentioned "bare fifths for the female voices, which are quite worthy of the most admired modern writers."

•

There are extinct instruments that ought to be given a second chance. Such was a double piano invented by Gustave Lyon in 1896, and manufactured by Pleyel in Paris. The two systems of strings were disposed over the single sounding-board like two triangles put together to form a parallelogram. The two keyboards were separated by 2.45 metres, and the players faced each other. The pedals had separate mechanisms, but each performer could sustain the other player's notes by pressing the corresponding key which vibrated by resonance. In 1898, Pugno, Wurmser, Risler and Cortot played the Bach Concerto for Four Pianos on two double pianos. "Le Ménestrel" said in its reviews: "The double piano possesses fine sonority of perfect distinction, and the qualities of elasticity, gentleness, and bravura. It enables the performers to obtain a more blending ensemble than on two separate pianos."

The double piano had enjoyed a considerable vogue for a couple of years, but then went into oblivion. THE END



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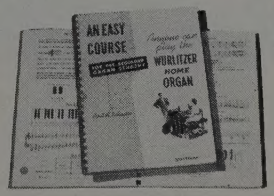

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Music Lover's

BOOKSHELF

By DALE ANDERSON

A Composer's World
By Paul Hindemith

Hindemith's profound new volume is based upon the Charles Eliot Norton lectures for 1949-1950, delivered by him at Harvard University. Hindemith has now been in America for fifteen years and has broadened his aspect very greatly. He came in 1937 when he made highly successful tours as a composer and as a viola virtuoso. In Europe his rise was distinctive and rapid. He held many of the topmost positions. In 1935 he was the teacher of the famous Master Class in Composition at the Berlin Hochschule für Musik. He was then given the unusual commission by the progressive government of Turkey, to organize all branches of music study and research upon an occidental basis, also the establishment of orchestras and conservatories. Those who were familiar with the Pact of Turkey can realize what a revolutionary task this was.

Those familiar with the works of Hindemith know that at the start he inclined toward atonality; then he turned toward German Folk Music of the Middle Ages. Finally he became known for what was called in Germany *Gebrauchsmusik:* that is useful, everyday music. While Hindemith was properly recognized as the foremost composer of Germany, the Hitler government denounced his works as un-German. He sought an artistic sanctuary in the United States, where he was welcomed. He has spent much of his time at Yale University where he is Battell Professor of Music Theory, with alternate years as Professor of Music at the University of Zurich.

"A Composer's World" is one of those rare permanent books, written by a mature, outstanding master, which appears now and then in musical history. Hindemith, in discussing his philosophy, takes up: Perceiving Music Intellectually, Musical Inspiration, Means of Production, Technique and Style, Performers, Some Thoughts on Instruments, Education, Business Matters, and Environment. It is not a book that one can race through from cover to cover. It is a work which calls for slow and deliberate thinking and the careful reader will get more from the collateral thought it stimulates than from the actual text itself. Even in the more practical chapter, "Business Matters," one must proceed slowly to get the best from it. Listen to this bit of advice from one of the foremost of the modernists: "Finally never forget to assert your modernity. The proclamation of one's modernity is the most efficient cover for a bad technique, unclear formulations, and the lack of personality. Not only that! What is called Modern Music lifts you automatically into a world-wide society of composers with similar tendencies. The inevitable overweight of inefficiency in such a society must, sooner or later, tend toward the protection of the feeble composer and to an escape from the brutal selection of quality in the normal course of musical life. Thus a solitary, esoteric style will be the result; the well-known kind of secret language understandable only to the initiated, removed from any desires of an ordinary music-lover and thriving under hothouse conditions."

Of the chapters, that on musical inspiration makes the deepest impression upon your reviewer, although he can not feel that it covers all phases of the mystery of inspiration. However, when Hindemith humorously says, "I personally do not see why we should make music to produce the effect of sea-sickness, which can be provided more convincingly by our amusement industry," your reviewer would like to add that he has heard some modern music which is capable of producing all kinds of intestinal distress.

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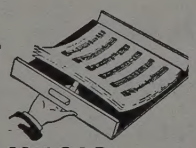
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New Records

(*Continued from Page* 3)

stage of Wagner's "Parsifal." This is now issued on six LP records with results that are at times thrilling and at others somewhat less than satisfactory. It would be too much to expect that the balance of voices and orchestra would at all times be ideal. But there is much about this set to recommend it, even if it were only the masterful conducting of Hans Knappertsbusch who wields an authoritative baton over the vast orchestral and choral forces at his command. The principals include George London (*Amfortas*), Ludwig Weber (*Gurnemanz*), Martha Moedl (*Kundry*), Wolfgang Windgassen (*Parsifal*), Hermann Unde (*Klingsor*) and Arnold Van Mill (*Titurel*). For those who could not make the trip to Bayreuth last summer to enjoy this great music in an ideal setting, this present recording offers an adequate substitute. (London, six 12-inch LP discs.)

Strauss: ***The Gypsy Baron***

In keeping with the present revival of interest in Viennese musical fare, a complete recording of this lilting Strauss operetta has been issued by London. The performance is sung in German and the singers do a highly satisfactory job. The album comes complete with a libretto giving the German text side by side with an English translation. The principals include two sopranos deserving special mention: Emmy Loose (*Arsena*) and Hilde Zadek (*Saffi*). The Vienna Philharmonic and the Vienna State Opera Chorus are ably conducted by Clemens Kraus. (London, two LP discs.)

Puccini: ***"Madam Butterfly"***

Another recording of a complete opera finds an excellent cast doing a splendid job with this Puccini favorite. The cast includes Renata Tebaldi (*Butterfly*), Giuseppe Campora (*Pinkerton*), Giovanni Inghilleri (*Sharpless*), and Nell Rankin (*Suzuki*). The Santa Cecilia Chorus and Orchestra of Rome are the auxiliary forces used and the director is Alberto Erede, who conducts most efficiently. (London, three 12-inch discs.)

Poulenc: ***Sextet for Piano and Winds***
Trio for Oboe, Bassoon and Piano
Sonata for Clarinet and Bassoon

Lovers of the unusual in chamber music will find much to their liking in this charming recording made by the Fairfield Chamber Group. Poulenc wrote into these works typical Poulenc mannerisms and the result is music that abounds in wit and charm. The recording is entirely satisfactory. (R.E.B., one 10-inch disc.)

Spohr: ***Jessonda Overture***
Faust Overture

Here are two works by a composer who formerly was very much to the fore in the musical world. Perhaps he should not be neglected in the manner that he has been. At any rate, these are two numbers worth knowing and they are given fine performances by the Symphony Orchestra of Radio Berlin, inspiringly directed by Gustav Goerlich. (Urania, one 12-inch disc.)

WELCOME MENC

ETUDE, the music magazine, extends hearty greetings to the thousands of music educators from all parts of the United States in attendance at the biennial meeting of the Music Educators National Conference in Philadelphia, March 21-26. Visitors to the convention are cordially invited to call at the ETUDE exhibit booth and become acquainted with the members of the staff.

The cover of the April ETUDE shows a section of the All-Philadelphia High School Orchestra, a group typical of hundreds of such organizations, and representative of the work being done by music educators throughout the United States.

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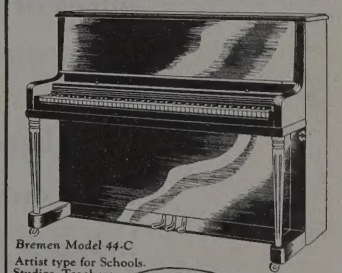
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The ever-present problem was solved for this teacher, at least, by the mother of one of her pupils.

Getting Your Pupils to Practice: *A Human Problem*

by JAMES L. MURSELL

"ALL RIGHT! How can you get the kids to practice?"

We were sitting in a drugstore booth, four music teachers and I, having cokes and holding a very informal, very frank seminar on the practical problems of the profession. I'd just come out with a brash statement to the general effect that a music teacher can cope with almost any situation if only she uses common sense. At once the question was fired across the table like a small but quite explosive bomb. For a moment I confess I was stumped. I gulped, tried to summon my forces, and was just opening my mouth to make whatever reply I could when Miss Smith, a young and very enthusiastic piano teacher, rushed into the breach.

"I'll tell you the answer to *that* one, folks," said she.

I heaved a sigh of relief, and we all settled down to listen to the words of wisdom.

"And where d'you think I got the answer from?" asked Miss Smith, quite dramatically. "Not from any course I ever took. Not from any of my own teachers. I got it right from the mother of one of my pupils. And believe me, it *works!*"

Interest deepened.

"Jackie Thompson started to take from me just about three years ago. He was ten years old then. Mrs. Thompson had discussed matters with me in advance, and I could see she took Jackie's piano lessons very seriously, although she didn't say much. When, amongst other things, I remarked that Jackie ought to practice half an hour each day she only smiled and nodded. At Jackie's first lesson I laid out some work for him, and repeated my spiel about practicing—half an hour a day. Yes, I said that, although as I sized Jackie up I had my doubts. He's a very live wire, and piano practice doesn't seem to be a favorite indoor sport with peppy little boys."

There were glances, smiles, and emphatic nods of agreement, but no one interrupted.

"Well," continued Miss Smith, "next week when Jackie came again I could tell in a minute that he'd done all I'd told him to, and a good deal more besides. On top of that he was all interest. Just bubbling with enthusiasm. When I laid out some more work for him he was eager to be sure just what it was. Acted as if he was all ready to gobble it up.

"I wondered if all this could possibly last. But it *did* last. Each week Jackie came with his work done and more than done, and as eager for still more as if I were going to give him a pound of candy. I've had youngsters who like music. So have all of you. But I'd never seen anything just like this before. Finally I made up my mind to do a little snooping. So one morning when I knew Jackie would be at school I called up Mrs. Thompson. When I told her how pleased I was with the way Jackie was getting down to business, and expressed my surprise at his eagerness and enthusiasm, she laughed.

" 'Come round to the house tomorrow afternoon, and I'll tell you how it's done' she said.

"I was there on time, you bet! And this is what I found out.

"Every time Jackie went to the piano, Mrs. Thompson would *pay attention.* That was really the heart of the secret. She didn't nag him or try to hold him down. But she did express interest in what he was doing. She examined his new music, said how nice it looked, commented on the titles of some of the little pieces. Then whenever he'd get to practicing she'd listen, and let him know she was listening. For instance, if she was upstairs she'd ask him if he minded her leaving the door open, because she liked so much to hear his music. Every once in a while she'd call down to say what a pretty piece that was, and to beg him to play it again. Likely as not she'd tell Mr. Thompson over the supper table what nice music Jackie had, how well he was getting to be able to play it, how much she enjoyed hearing him.

"Now I call that smart. Mrs. Thompson gave Jackie an audience; and every musician—even a ten-year-old one—likes an audience. She gave him appreciation and applause; and every musician—even a ten-year-old one—likes appreciation and applause.

"Was Mrs. Thompson being sincere with Jackie? That thought, I must confess, did cross my mind. Mrs. Thompson must have sensed my doubt, for with a twinkle in her eye she said:

" 'Of course Jackie's playing doesn't always sound so wonderful. I know that, and of course you know it better. But I really like it. I like it because it's *his* playing. And I guess my liking influences him a lot. At least I know one thing. I don't have to *make* him practice. He always wants to.' "

Miss Smith broke off, and there was a considerable silence.

"Well, folks," she concluded, "There's my answer to the big question; and I know it works. I've managed to persuade quite a few other parents to use the same strategy. And to repeat, I know it works. What do you think?"

Here our silence dissolved into a babble of eager discussion.

To reiterate Miss Smith's final question: *What do you think?* Let me tell you quite briefly what I think. Then you can see if you agree.

I think Miss Smith's solution was absolutely along the right lines. She had come to see the problem of practicing as a human problem involving people, and their actions, choices, motives, feelings, and ways of dealing with one another. And she had learned to deal with the problem very (*Continued on Page* 63)

The noted French teacher,

ISIDOR PHILIPP

in a conference with ROSE HEYLBUT *gives important*

Points on Piano Study

THE ART of piano playing is a life work and can hardly be compressed into a brief discussion. Nevertheless, an analysis of some of its basic elements may stimulate the student to discover and correct certain problems.

1) *Technic.* There is a current tendency to confuse *technic* with *rapidity.* An artist need only play *prestissimo* for someone to exclaim about his astonishing technic. What he means, of course, is *agility*—which is but a fractional part of technic. In its full sense, technic means the artist's mastery over *all* the materials of his art, plus an equal mastery over his own mind and body. Comprehension of the music, avoidance of sentimentality, pedal use, nuance, phrasing, the control of an *andante legato*—all these are as much a part of technic as fast runs. A sonata by Mozart requires as much technic as a display of fireworks by Liszt—possibly more!

While finger facility is but the mechanical aspect of art, it must be developed. This is accomplished by practice. Students invariably ask me *what* they should practice, and my answer is that it hardly matters! Exercises are less important than the manner of using them. One practices first of all with the mind; the fingers follow. One must know the purpose of the exercise, a very different matter from simply sounding its notes. And through every moment of practice, the mind must be alert to this purpose, and in full control of the muscles which accomplish it. All exercises are helpful when intelligently practiced; no exercise is useful when the fingers grind out an obbligato to a wandering mind.

Mind and muscles are stimulated by introducing variety into one's practice. The scale of C, for instance, may be made varied and interesting by playing it in different ways — with different rhythms, speeds, touches. One hand may play legato, the other staccato. Hands may be crossed. Varying dynamics may be used, shading from PP to FF. The scale may be played with rhythmical variations. It may be transposed using the original fingering.

Exercises involving the same muscular action should never be played consecutively. One set of muscles should be allowed to rest while another is in use. Thus, scales should be varied with arpeggios, octaves, chords, etc.

Use variety in the order of one's practicing. I do not believe in the fixed schedule (devised by Koehler) of *always* beginning with scales, then taking exercises, then etudes, and finally pieces. Shift them about! Today, begin with a difficult passage from a piece, used as an exercise; tomorrow, with arpeggios or chords. Make your playing depend on mental control rather than upon routine.

2) *Rhythm.* We can scarcely surpass Mozart's advice, "What is most necessary, what is most difficult in music, is the *tempo.*" Rhythm, and rhythmic indications, should be strictly watched and scrupulously maintained. Practice for rhythm. Erratic liberties destroy musical effect. Legitimate use of accelerando, ritardando, etc., should not be left to "inspiration," but must be carefully prepared in a reasoned plan. Again, interpretative patterns are often enhanced by rhythmic means—when making crescendi, for instance, the tempo should be very slightly slowed, rather than accelerated, thus improving musical effect.

"One practices first with the mind; the fingers follow."

3) *Tone.* A colorful, expressive tone is the pianist's highest asset. Tone quality supplies a means of varying color. Since most of the masters of the keyboard were also masters of the orchestra, a valid interpretation of their works demands attention to orchestral color—which, on the piano, is approximated through variety of tone.

Good tone depends on freedom and relaxation of the wrist, the shape of the fingers—even the texture of the skin. But of equal importance is sensitiveness of ear! Always listen to yourself as you practice. A rich, singing tone is obtained by "kneading" the key with the fleshy part of the finger (not the extreme tip). Finger-weight on the key increases for FF, and decreases for PP. In PP playing, the hand is kept as light as possible, and held a little high. One should practice tone as well as agility—every day! Plain scales offer sufficient material if one plays them with varying dynamic gradations, with not-too-high finger action, or with portamento finger action, etc.

4) *Pedal.* When you watch the pedaling of some great artist, observing that his foot seems almost to flutter, you realize that piano playing requires foot work as well as finger work. Never use the pedal until the mechanical difficulties of a piece have been overcome. While there are no categorical decrees for its use, remember that the purpose of the pedal is to provide shading. The pedal should be pressed (and released) *not* simultaneously with the corresponding action of the fingers, but the barest split-second after it. Failure to use (or release) the pedal at exactly the right moment destroys tone and phrasing, makes legato and staccato impossible, and reduces all one's other effects to one great blur. Here are some pedal hints from Godowsky: "Pianists ought not to forget that each register of the instrument calls for a different handling of the pedal. The higher the register, the more freely the pedal can be used. . . . A crescendo allows a broader use of the pedal than a diminuendo, just as a descending run or passage can stand more pedaling than an ascending one. . . ."

5) *Methods of Study.* When studying a new composition, one should read it very slowly, very carefully, and several times over. After becoming aware of its problems, one should practice the left hand alone—the *bass* which is the (*Continued on Page* 64)

Much is required of the would-be successful vocalist beside the primary pre-requisites of natural voice and musical talent. Read what a well-known authority has to say along this line.

Would you like to become a Successful Singer?

by Bernard U. Taylor

IN ALL PARTS of the country, young, ambitious and talented singers are looking with eager hope toward the Metropolitan Opera Association, the Broadway stage, the television and the radio. Is there any way to tell whether or not their ambitions will be realized? This is a difficult question to answer, yet we know that there are certain very definite pre-requisites for a successful singing career, without which one should think twice before making the final decision to try.

It should be borne in mind that we are now talking about the successful singing career of the recitalist, the concert and oratorio singer or the operatic artist. We are not specifically discussing the thousands of people who study singing for the great benefits which accrue to all who would pursue this noble art, and there are many who could qualify in this category.

The primary pre-requisites are, of course, the natural voice and musical talent. Young singers should seek the advice of the best singing teachers available, to determine whether they possess the voice and the musical talent for really "big" professional singing. Well-meaning friends and family who hear only the voice, may not have the necessary knowledge of the many conjunctive abilities which a singer must have, and which must be evaluated by himself and competent authorities, before he seeks admission into his difficult, yet fascinating profession.

For example, a person may have a superb voice, but lack musical talent. Or he might have musical talent of a superior type, but be endowed with only an average vocal equipment. To become a successful singer, one must have a voice of great beauty, and of adequate volume, and the musicality must be, or should be, an innate gift.

Granted that these two ingredients are sufficiently present in an individual, and qualified authorities have certified to their existence, it would be wise for the potential singer to carefully examine several additional pre-requisites to make sure that he is completely qualified to embark on the road leading to a professional career. While examining these additional pre-requisites, the singer should find encouragement in realizing that not all of them need be fully in evidence or fully developed before serious study begins. But eventually, however, and usually after about two years of work, a re-evaluation of his potentialities should be undertaken to judge his accomplishments thus far, and to determine if his progress justifies a continuance of his studies toward the coveted goal. It is quite within the realm of possibility, that should these additional con-comitants be disregarded or overlooked, the singer might, at a later date, find, because of the lack of one or more of them, the real reason for ultimate disappointment, and his failure to reach the pinnacle of success.

One—Intelligence. For the singer, mental alertness is imperative. The power to understand what is going on in all phases of his vocal development, including the study of technique, musicianship, languages, acting, and many other facets of his work requires a keen and understanding intellect. He must be alert to comprehend the mental demands of the multiple subjects with which he must be familiar, and re-act quickly and efficiently without qualification of any kind.

Two—Concentration. This involves the ability to give exclusive attention to sustain the effort of close mental activity in all areas related to the singer's art. Undivided attention and application to a particular job, means "blotting out" of one's mind the distractions of other matters. This requires mental discipline of the highest kind. The study of music is, incidentally, one of the finest means to aid the power of concentration. It is now used extensively by psychologists and psychiatrists as a mental therapeutic.

Three—a Healthy Body, a Healthy Vocal Apparatus and a Healthy Hearing Equipment. The singer's body is his own vocal instrument. Without a completely healthy body, the singer is handicapped throughout his career. Consider the fact, for example, that it has been estimated that a singer uses as much physical energy during the singing of one two-hour recital, as is used by a day-laborer during an eight-hour day. To develop the human body into a well-coördinated, free-functioning instrument, requires years of patient and pains-taking effort. It is easy to understand, that if there are physical malformations of any kind, organic diseases or chronic illnesses, they could, inevitably, become a deterrent to a successful singing career.

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Bernard U. Taylor, for the past twenty years has been a faculty member of the Juilliard School of Music. He is a member of the American Academy of Teachers of Singing, past president of New York Singing Teachers Association, and a charter-member of National Association of Teachers of Singing.

The inspiring story of the Columbus Boychoir—
a unique example of coöperation and teamwork.

Entire student body of Columbus Boychoir School.

Touring Boy Choir

by R. C. Henderson

IN FRONT of the white-pillared main building of the Columbus Boychoir School in Princeton, N. J., a 41-passenger, specially-built bus waits for the last boy and the last piece of baggage to be stowed aboard. The quota is 26 boys and 79 pieces of baggage, including five costume and three vestment trunks.

The sign on the front of the bus reads "Concert Tour," and the boys compose the school "Concert Choir," off for a junket to the Midwest, the Deep South, or maybe to California, up the West Coast and back through Canada. At the home base in Princeton some 30 other boys are working hard and hoping to be chosen for next year's choir.

During one year the choir boys saw the Atlantic and Pacific Oceans, crossed the Mississippi eight times and the Rocky Mountains twice, saw the Grand Canyon and the Gulf of Mexico, and toured Canada from western Ontario to Nova Scotia and Prince Edward Island.

The choir earns approximately three-fourths of the funds necessary for the operation of the whole Boychoir School, all funds from concerts and record sales being used for the school maintenance. An unusual combination of musician and business man, Herbert Huffman, the school's founder and director, conducts the entire enterprise, with the help of his pupils and teachers. And through their coöperation, both boys and faculty receive practical business training.

With the skill and teamwork of a good circus crew, the youngsters do the various jobs by which they aid the smooth performance of the concert tour. Eight of the larger boys, for example, form the baggage crew. As soon as the bus stops, they start unloading, and place all bags in a neat row. Boys leaving the bus pick up their own pieces of luggage and go to the hotel rooms already assigned to them.

When the bus arrives at a concert hall, the baggage boys unload vestment and costume trunks, and the "riser crew" gets the platform risers out and in place. A special group sets up the school's booklet and record display in the hall lobby. Soon the choir is in place and ready to start rehearsals. Some boys are excused to go to dressing rooms, others remain on stage to run through solos and arias.

At least three boys are trained for each rôle in the opera, and an evening's cast is determined by the voice condition of the boys and the acoustical properties of the auditorium. In the dressing rooms, costumes, including wigs and dancing shoes, have been issued and each youngster gets into his proper outfit in quick-change time. In spare intervals, the boys study their "home work," play games or run through last-minute vocal exercises.

The concert program, the greeting of guests backstage and the loading up after a show are carried out with the same systematic promptness. Before a concert, boys on "free time" wander around town and visit places of interest.

How can 4th-to-9th-graders keep up with their normal school work and travel 25,000 miles a year giving concerts? The answer is that they study while they travel, and by standard tests they average nearly two years ahead of requirements in regular academic subjects.

The bus, which is really a schoolhouse

on wheels, contains school desks, seats with drawers that hold books and pencils, and a piano for music lessons and rehearsals. A large cabinet carries reference material and other equipment, and an adequate teaching force is always aboard.

At 1 P.M. on a typical bus schedule, the boys are starting their daily sleeping period, with seats adjusted to reclining positions. By 2:50, afternoon classes are under way. The 6th grade is having English, the 7th science, the 8th is deep in geography, and the 9th is studying Latin. In the back of the coach, an instructor may be giving a piano lesson or Mrs. Huffman may be rehearsing special parts.

"Making" the Concert Choir requires much more than the possession of a beautiful voice. It means a considerable mastery of vocal technique, diction and phrasing, and the memorizing of from 20 to 30 choral numbers. It means that a boy must have high standing in his school work and must have proved a satisfactory citizen of the school community. He must have acquired a variety of accomplishments, from good table manners to the ability to dance in a hoop-skirt.

The Boychoir School operates on the theory that every boy will do the right thing if he can be taught what it is and why it is desirable and necessary. As few rules as possible are set up and these are based on valid reasons which the boys can understand. Often older pupils help to formulate the rules and pass them on to the younger boys.

The Boychoir is non-denominational and is not a church choir, though it often sings in churches as well as schools. It welcomes school boys of any and all faiths and usually has about twenty denominations represented by its members. Small classes and close supervision make it possible for pupils to gain an unusually fine background for high school entrance and work.

At the Princeton headquarters, the boys are responsible for keeping their rooms in order. They set and clean tables at meals and each takes his turn acting as host. Good table manners are always stressed, and on tour the pupils gain all the accomplishments of well-disciplined travelers and hotel guests. A full program of games, as well as study classes, are maintained at a high level.

For from 4 to 6 weeks each summer, talented boys from all over the U.S. join the regular school members of the Boychoir Summer Camp at Lake Chautauqua. One of the season's high lights here is the appearance of all the boys in concert with the Chautauqua Symphony Orchestra under the direction of Franco Autori, associate conductor of the New York Philharmonic Symphony Orchestra.

A long-established precedent was broken when the Boychoir became the first group of children permitted to attend the rehearsals of the Chautauqua Opera Company. Their behavior was so exemplary that other visitors are now cautioned to "act as the Boychoir does."

Yet only 15 years ago, this internationally famous organization was just a small group of music-loving youngsters rehearsing twice a week at the Broad Street Presbyterian Church in Columbus, Ohio. By 1939 the group had become a fine choir, and Herbert Huffman had begun to realize a cherished dream in the formation of the Boychoir School, with its three R's built around and motivated by an unusual musical opportunity. The choir and preparation for it became a powerful incentive for outstanding academic achievement and character development.

In 1943 a representative of one of the big American concert agencies was brought to visit a rehearsal. His enthusiastic recommendation of the choir led to its New York début concert, which was praised by the important critics. This was the final step toward a concert career. The same year the school opened its "Camp for Musical Boys" at Chautauqua, New York. Since then the choir has appeared in more than 400 cities, in nearly all of the 48 states and in many Canadian provinces. It has rendered more than 100 programs over all major radio networks and has appeared frequently on television.

In 1947 the Boychoir School in Columbus established boarding facilities and admitted boys from other parts of the country.

In 1950 the school accepted an offer to move to Princeton, where it could coöperate with the Westminster Choir College in organizing boy choirs all over the country and training directors for them.

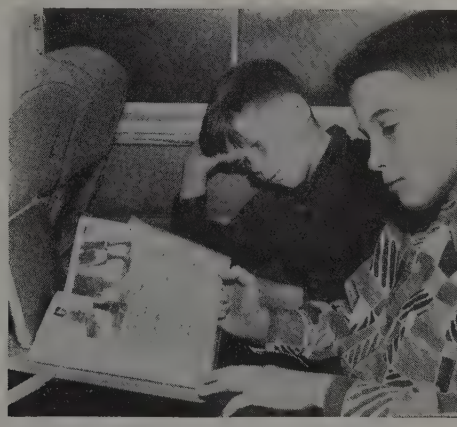
The Board of Trustees which had backed the school in Columbus graciously permitted it to move on to greater opportunities at Princeton. And Mr. Huffman is carrying forward his practical business success, coupled with his ideals for training boys as broadly as possible in order to fit them for the opportunities and obligations of a democratic way of life.

All members of the school teaching staff live on the premises, and one of their most important functions is the supervision of the boys outside the regular classroom time, including evenings, supervised play periods and weekend activities. This helps toward a complete physical education as well as musical and academic achievement. It makes for good social adjustment and training.

It is possible for a boy to be in the school for 6 years, if he comes in at the beginning of his 4th grade. Some boys are now in their 5th year and in the 9th grade. Since most boy voices begin to change either late in the 7th grade or in the 8th grade, the 9th grade is usually the smallest class. The average time a boy spends in the (*Continued on Page* 56)

A popular sport at the Columbus Boychoir camp, along the lake shore at Chautauqua, N. Y.

The touring choir in formal lineup ready for a strenuous rehearsal under the guidance of their strict but patient director, Herbert Huffman.



On tour. Choir boys studying at the collapsible desks in their schoolhouse on wheels.

Here is Mary Garden

A Musical Profile based upon a conference secured for ETUDE

by MYLES FELLOWES

MARY GARDEN is an object lesson in "what it is that sweeps across footlights." You watch her lithe gait, her vivid gestures, the snap of her blue eyes; you hear her vibrant voice tossing out down-to-earth truths (that many people think but few have the courage to state), and you feel the presence of that indefinable *something* which cannot be learned out of books—you feel the sheer power of magnetism which is Mary Garden.

No longer singing herself, Miss Garden has been on a cross-country lecture tour under the auspices of the National Arts Foundation. She also spent part of a season teaching at the North Texas State College, where she directed a student performance of Donizetti's "Daughter of the Regiment," which attracted wide attention. She is looking out for fine young voices to coach and advise.

"You have the most beautiful voices in the world," Miss Garden states, "but few notable artists. That's because they all want to do the job in a hurry—get on the stage in six months and be *glamorous*. It can't be done that way. Another thing: young singers here have no background, no goal. By *goal* I don't mean salary and publicity, but a firmly fixed standard of perfection. When I began, I chose the French school. Why? I had a natural affinity for it. As a child in school, I was sent to the blackboard with a blindfold on my eyes and told to draw a map from memory. I chose the map of France; had a lot of trouble getting Cherbourg at the proper angle. I've always loved France, and took as my goal the perfection of the French school; stayed with it, worked at it, made it my own. Made a success of it, too. I was eight years at the Comique and created sixteen French works before I attempted Montemezzi and Strauss."

The long sequence of Garden triumphs began when, at nineteen, the Scottish-born, American-bred girl was called to finish a performance of "Louise" in place of a singer who had become ill, on stage, during the second act. Miss Garden knew the rôle, but had never rehearsed it and had never sung with orchestra. "My turn came and on I went," she remembers. "I summoned all my courage and said to myself, 'Mary, my girl, this is your chance. Take it!' I turned my back straight on the audience and waited. With the first note of *Depuis le jour* I turned like a flash, and my first tones sang out free and clear above the orchestra. When I walked off the stage that night, I was no longer unknown." For 100 nights she sang the same rôle to deliriously enthusiastic audiences, and reigned as the favorite of Paris for the next seven years.

"The young singer needs a truly great teacher. In speaking of teachers, I shall doubtless get myself into trouble, but I expect I can stand it. Anyway, I don't pontificate; I simply give my views. Many teachers, alas, are charlatans; and these you can detect by their flattery and their promises of getting you into opera in twenty weeks. Who in her senses *wants* to get into opera in twenty weeks? Other teachers are sound enough but unable to impart what they know. Many of these are retired singers who have done fine work, but have no idea how to make other people sing well. The best they can give is their own little bag of tricks, which may not help other voices. When I was singing at the Comique, Jean De Reszké was teaching. He had been a towering artist; had retired; and taught an enormous class. There was no question of his *knowing*, so I went to see him, thinking he could give me some pointers. Well, I came away fast.

"No, the test of a teacher is not what he promises you or what he once was himself, but solely what he can do for you, individually. And you must have the intelligence to sense this for yourself. When I went to Paris, at seventeen, there were five top-ranking professors. I visited all of them. The first four had nothing for me. I could tell in two minutes. But the fifth—ah, there was my professor. I knew. And I stayed with him and made my début from his studio.

"On the whole, I think the ideal teacher is *not* the one who turns to teaching as the step after an active singing career; but the one who consecrated himself to teaching in the first place, building up a sound, objective, scientific knowledge of the vocal organism. Such a man *knows*.

"When the young singer has found her teacher, she should devote herself to basic vocal study for three years. The first year, she is in a daze. The second year, she begins to work. The third year, she is ready—or ought to be! In those three years she must avoid gaiety, drinking, smoking, and concentration on men. Friends she may

(*Continued on Page* 50)

Short Cuts in Music Education

We use all kinds of short cuts nowadays—

why shouldn't we use them in music education?

by FRANK FRIEDRICH

"I AM NOT interested in short cuts," said the young piano teacher as she turned from a casual inspection of an instruction book subtitled, "A Sensible Short Cut to Piano Playing." Her alma mater, a highly respectable school, had rightly impressed upon her that no part of the climb to Parnassus is made on an escalator.

But don't we owe our civilization pretty much to short cuts? What else could one call the invention of the wheel? And didn't the printing press lead to a renaissance of learning, and steam engineering to an industrial revolution, and the harnessing of electricity to our modern technology? Actually we are all interested in short cuts, but with one reservation—the short cut must do the job just as well as the older, more laborious method. The automatic dish-washer must turn out dishes that are sparklingly clean, the quick-frozen foods must taste approximately like fresh vegetables, the airplane must get us to our destination in comfort and safety. The short cut must lead to the end result we have in mind or it is rejected.

The search for short cuts in music education has been a long one. Almost from the beginning of instrumental instruction, people have been trying to devise ways of getting quicker results. The thirteenth century saw the invention of many systems of tablature as guides to reading music, keyed to a particular instrument. These systems were so varied that no musicologist has ever attempted to decipher all of them. Even if learning to play a particular instrument was accelerated, the tablatures did not lead to overall musicianship, but to a kind of Babel among musicians where one could not understand the system of reading used by another.

Of all the short cuts that have been proposed in music education, only a few have withstood the test of time. The system of placing the ukulele fingering on a specifically designed chart above the staff in our popular sheet music is a current system of tablature applied to a limited number of instruments and not related to standard music notation. The Klavierscribo system of indicating the keys of the piano to be pushed seems like a similar device. It works as long as specially notated music is provided, but what system of harmony will it fit into, and by what names shall we call the keys indicated by the tablature?

The Modulator used by the Tonic Sol-fa school founded by John Curwen may also be considered a system of tablature. It has been useful for over a century in enabling untrained singers to find their way to a satisfactory performance of choral compositions, some of them of considerable difficulty. With its "movable do," centuries old in England, the Tonic Sol-fa system is still widely used in our own public schools.

In Mr. Curwen's book, "How to Read Music and Understand It," he explains both his own system of tablature and the reading of music from standard staff notation. He says, "The staff is always supposed to be in the Key of C; in fact, staff notation is a representation of the finger-board of the pianoforte, organ, etc." This we all know, but have you ever tried to demonstrate this to your students by placing the lines of the staff down on the keyboard all at once? The left-hand fingers will play every other white key below Middle C and the right-hand fingers every other white key above it. Borrowing from the old story about Haydn, we can play Middle C with our noses, and the entire great staff is apparent at a glance.

Now if we apply Mr. Curwen's advice to read music by lines and spaces rather than by spelling out the note names, we have only to locate any one line on the keyboard in order to play a triad built upon that line, or one built similarly upon one space. By establishing certain piano keys as guide-posts for related line-locations upon the staff, anyone understanding this relationship can read music immediately, "by location." Since the piano keys are names in alphabetical sequence, A B C D E F G, the player can play first "by location" and then name the tones produced, working from the keyboard to the staff. This gives us a *short cut to music reading that works within the regular staff notation system.* If beginning material stays within a fairly consistent range for a while, a little key naming soon establishes the tone names on the staff with the added advantage of having them tied in with particular locations upon the keyboard and in direct relation to scale tones—something not always too evident to the student if the tone names are taught first from the staff, perhaps as E G B D F or G B D F A.

At first glance this looks as if we were going backwards in the process of teaching music reading. We are, however, only emphasizing a relationship that is inherent in all music notation, especially as it regards keyboard instruments. Students learn to read much faster "by location" than by the traditional letter-name matching of staff-note to key. The student using the short cut matches the sound produced by the depressed key with a particular location on the staff. For the purposes of identification the tone can be named from either the staff or the keyboard, but since depressing the key causes the tone to sound, isn't it more logical to start with the sound and work back to its picture in the notation?

This was the short cut our young lady rejected. Later she tried it out, or rather her husband did, and he startled her by being able to read music and perform at the piano without any previous instruction. Now she uses the system with all of her pupils and reports that they grasp the meaning of music notation much faster. But, of course, she does not call it a "short cut"—"It is just common sense," she says, "and why didn't I think of it before?"

No, there are no elevators or escalators on the road to Parnassus, but a good, clear road map can save many steps and keep one from wandering around all over the mountainside. And any good road map shows the short cuts that provide a way of getting to one's destination in the shortest possible time. Who has ever ignored a straight highway that saved several miles of driving, in favor of an old worn-out road, winding around every cow pasture and undulating with every dip in the landscape?

We all use short cuts nowadays and why shouldn't we use them in music education if they take us straight to our destination? The scenery for the beginner isn't usually too interesting anyway—too many signboards—and the best part of the journey lies ahead: the picnic joys of the folk tune, the oceans of harmonic color, the towering peaks of the classics. Would you have him tarry along the way? THE END

First Aid for the Amateur

The Amateur's place in music is a most important one; he should be given due recognition and encouragement.

by ELIZABETH SEARLE LAMB

MUSICAL AMATEURS, scattered from Oregon to Maine and from Michigan to Texas, comprise the dough in which the leaven of the professional musician works to produce the musical consciousness of the United States. These amateurs are the foundation for radio and television audiences for fine musical performances as well as for personal appearance concerts across the land. Active amateurs, making music and sponsoring interest in it, are making music a vital part of the life of the nation as no single artist or organization could hope to do. And because of this growing and deepening awareness of music, America is developing the creative forces necessary to the production of a vital and significant American music, linked with but no longer tied to European cultural development.

An amateur, according to Webster, is one who practices an art not professionally but for the love of it. And today as never before our systems of public school music are turning out potential amateurs, young men and women who have the basic foundation to practice the art of music for the love of it. In addition capable instructors in the various musical fields are to be found in almost every area of the country, who are able to give the interested pupil, no matter his age, sufficient technical training to enjoy making music. And this function is as vital as that of giving the potential Eleanor Stebers, William Kappels, and Mischa Elmans their fundamental training.

Group performance is vital to the amateur, providing as it does an incentive to "keep up" and the necessity for *getting at* the chosen instrument, be it piano, voice of piccolo. It is very significant that opportunities for group amateur participation are multiplying rapidly. There are volunteer church choirs, community choral groups, civic orchestras, chamber music groups, city bands. Where there is no opportunity, the wide awake and eager amateur can form his own group by the simple expedient of inviting in a few musical friends for the evening, dropping hints by the wayside regarding instruments and music. The musical activities of the Bryn Mawr Art Center started from just such an informal evening; now they meet the needs of musical amateurs within a radius of fifty miles from the Center.

Even with the encouragement of an organization with which to perform, the musical amateur often needs a few first aid hints. Without a teacher to push or prod as he needs be, he often slips in technic until he is unable to keep up with the group. As his ability slides away it becomes increasingly difficult to force himself to practice until finally the violin is put away in a silk shroud or the oboe reeds dry out and are put with other mementoes of the past. But such need not be the case!

First, the amateur must realize very consciously that his music is a labor of love, done for personal relaxation, pleasure and inspiration, with no thought of becoming professional or showing off even for family and friends. Second, the amateur must be conscious that for him the making of music, real music, must depend more on inner feeling than outer technique. Every great musician plays with his soul; the amateur must do likewise, must develop a feeling of musicianship and taste that can give artistry to his playing even when coupled with limited technical skill. Books, records, artist concerts, fine radio performances,—all these can help the amateur to reach a certain individual musical maturity which will make itself felt in his playing. Finally, the amateur must self-discipline himself to an extent where he can actually progress technically without a teacher's help—the amount of such progress being dependent on certain inherent characteristics as well as the technical start he has already made. An ability to work alone will guard against the apathy which results in complete musical frustration when the amateur ceases to practice the art of music and locks away cello or trombone, flute or drum.

A regular practice period, even though as short as 20 minutes or half an hour, observed every day will pay dividends, whereas sporadic two or three hour practices once a week accomplish little or nothing. The amateur should go through technical material until he finds a group of exercises that employ the fullest range of technique which he desires to "keep up." A former teacher or a more advanced friend may point out adequate material. Or the hit and miss system may be employed until eventually he finds just the scales, chords, exercises, double-stops or what-not that will keep fingers, wrists, lips, or whatever the instrument calls for, most supple and ready to perform adequately the tasks laid out. Once found, this material must be used regularly. Work on technique, slow, relaxed, but painstakingly accurate, should consume the bulk of a short practice period. A very small percentage of time is sufficient for rapid technical work. Another percentage of the time, increasing proportionately with the length of time spent singing, strumming, or tickling the ivories, can be used on pieces. If done systematically a considerable group of pieces can be kept in condition where they may be played readily with accuracy and artistic interpretation, even though done only for personal satisfaction.

Added fun can be gained through sight-reading new music. Saving pennies for the occasional purchase of new music will pay off in satisfaction as a musical library is built up. Simple music only should be used for sightreading until considerable facility is developed—as with everything else, practice helps. Before beginning to play or sing, key, time signature, general mood and tempo should all be checked. "No stops" should be the goal even if quite a few notes slide under the bridge. An ability to do this is invaluable when performing with a group for it makes up, to a certain extent, for technical limitations. Incidentally, the hymn book has never been equalled as a beginning sight-reading text for any instrument. Music stores are glad to suggest other material, and a glance at the reviews of new music in the various music magazines will often reveal material suitable for "just playing."

Yes, personal practice is a prerequisite for the fullest enjoyment and benefit from group participation, which in turn provides the greatest impetus for the practicing. And spreading across the country are more and more organizations (*Continued on Page* 63)

The splendid work of the MENC during the past forty years has had much to do with raising the standard of the

MUSIC FOR MAIN STREET

By CHARLES M. DENNIS

DURING the latter half of the Gay (for some people) Nineties, the writer was a grammar school pupil in a Pennsylvania anthracite-coal-region town. During those years, he learned the three songs which constituted the grade school music program—*Cherries are Ripe, Little Tommie Green Played Soldier,* and *There Was a Little Girl.* In his senior year in high school there was a weekly half-hour spent in singing old favorites: *Long, Long Ago, My Old Kentucky Home,* etc. For graduation, one of the teachers rehearsed the class for several weeks. The eleven boys sang in unison *Out on the Deep,* and the ten girls joined them in something from "Erminie." He sang a brief solo in the latter, and, when the local dance orchestra hired for the occasion gave up trying to follow his rhythmic vagaries, he had his first experience in "a cappella" singing.

In 1949, he was invited to talk to the music students in the same high school. Although the town's population had increased only from 12,000 to 15,000, he found an assembly of about two hundred youngsters representing six instrumental, theory, and vocal classes. What happened there over a fifty-year span is indicative of the progress of school music in America.

Contrary to general belief, music is not a new subject in the American school system. It began in Boston about 1838 as an elementary school subject and was accepted as a high school activity about 1875, a year before history became a part of the curriculum. However, while a number of communities enjoyed a well-organized school music program, the situation described in the writer's experience was probably characteristic of small towns throughout the country. Certainly the phenomenal growth of the movement has occurred in the present century.

One has only to look around to note the extent to which American youth has embraced the opportunity to make music which the schools have provided. It is another example of the American dream coming true; a way of life which believes that, if opportunity to grow and rise be provided, individuals in countless numbers will achieve their potential. The American public, which in the last analysis determines what shall be taught in its schools, has accepted the thesis that every child has the right to discover and develop his talent, whether it be in machinery, literature, art, science, or music.

Lest the reader mistake these statements for chauvinism, let me assure him that scores of music educators from other countries have visited our centers of school music activity during the past ten years to learn at first hand what is being done and how we do it.

They have returned to their own lands not only impressed but determined to extend the scope of their traditional music education practices. One of the first foreign authorities to comprehend what we are doing was Ernest Fowles, an outstanding English critic. Twenty years ago, speaking to the Music Association in London, he said: "Looking at the problem of American music as a whole, it seems to me to amount to a challenge to the entire world to do likewise. It is certain that nothing like the present enthusiasm for various forms of musical equipment has ever before been known—they have taken music to themselves and are determined to educate the mass of their people on musical lines." Probably no amount of probing could turn out a better description of our development than this final phrase.

Charles M. Dennis, Director of Music, of the San Francisco public schools, and first vice-president of MENC.

It is difficult to determine whether music education at the school level is responsible for, or the result of, the tremendous interest in music which our country is now enjoying. However, as a doctor would say, there is a high incidence in the situation. Twenty-five years ago the number of orchestras giving adequate performances of symphonic literature was pitifully small. Today it is estimated that there are 700 which could be so described. It is obvious that these could not exist were it not for the output of competent players from school bands and orchestras. The percentage of completely European-trained players in our finest orchestras is decreasing, and in every metropolitan symphony a growing number of players were introduced to instrumental music and received their basic training in the schools of the community. In at least one case—Los Angeles—the conductor was once a 'cellist in an elementary school orchestra of that city.

While it is true that leading opera companies are finding it difficult to meet expenses, opera itself continues to establish itself firmly (at the grass roots) in the American music scene. It is significant that most of the development is noted in colleges and universities. Only a decade ago in most college music departments one might find vocal students learning several arias to give "class" to a graduation recital. Today many such departments have flourishing opera workshops or classes not only training pro- (*Continued on Page* 53)

When P. T. Barnum mortgaged most of his property to bring Jenny Lind to America he had no idea of the furore she would create from one end of the land to the other.

by DAVID A. WEISS

The Swedish Nightingale

L. Photograph of a Daguerreotype of Jenny Lind made by Southwark and Hawes, Boston, in 1851. (Photograph by Philip B. Wallace.) Courtesy American Swedish Historical Society, Phila.

AMERICA had many exciting things to talk about one hundred years ago. Every day dozens of Negroes were being hustled over the Canadian border in defiance of the Fugitive Slave Law. Adventurous Easterners were wagonning westward, seeking opportunities in the new state of California. The fiery Hungarian patriot, Louis Kossuth, was planning to visit the United States. And opening up a 400-mile link from the Atlantic coast to the Great Lakes was the Erie Railroad—the largest single stretch of track then in the world.

Exciting news, yes. But most Americans were talking about a modest young lady who was then making a triumphant concert tour of the United States. A blue-eyed blonde with heavy facial features and a mouth someone said resembled Henry Clay's, she possessed one of the most remarkable soprano voices ever heard. Her name: Jenny Lind.

The *New York Herald* reported she was not only the most popular woman in America, but the most popular woman who ever lived. Her concerts everywhere were sell-outs. Her carriage never rumbled through an American street without being followed by hundreds of admirers. Little girls all over the country were cutting out Jenny Lind paper dolls, women were sewing on Jenny Lind buttons, and men were puffing on Jenny Lind cigars.

This excitement had prevailed for months—ever since Jenny Lind had arrived in the United States in September 1850. New York had prepared a gala welcome for her then. The streets had been filled with the fluttering flags of her native Sweden. Her portraits had hung in hundreds of shop windows. Jenny Lind songsters and musical annuals were displayed in the bookstalls. Exaggerated accounts of her life were published in magazines. And shopkeepers featured everything from the Jenny Lind pianoforte to the Jenny Lind opera glasses.

There had been thirty thousand New Yorkers on hand to greet her. For twelve blocks the area around the Canal Street docks had been black with human beings. Some had climbed up on the rigging of nearby ships. Others peered down from the rooftops of houses fronting the harbor. When Jenny Lind's boat slapped against the dock, a dozen spectators were injured in the rush of the crowd. The *New York Herald* said there hadn't been such a furore about a woman since the Trojan War.

Oddly enough, very few Americans had ever seen the Swedish Nightingale before. Even fewer had heard her sing—not even P. T. Barnum, the man who mortgaged most of his property to bring her to America. Nevertheless, her fabulous career was as familiar to Americans as were the battles of the Revolutionary War. Everyone

knew she had studied under Manuel Garcia. That she had been praised by Chopin, Berlioz, Meyerbeer, and Wagner. That Mendelssohn called her the greatest artist he had ever known and wrote his "Elijah" for her.

The articles the New York newspapers had printed about this 30-year-old singer had been glittering. They described the enormous excitement she had generated in Europe's capitals. They told how her audiences had their clothes ripped in the enthusiasm following her concerts. Had not the Empress Mother of Austria laid a wreath at her feet? Wasn't she personally more popular in England than Queen Victoria herself?

Never before had a reigning musical celebrity visited the United States. Most European artists had shuddered at the thought of an American concert tour. They considered—somewhat justifiably—the people to be backwoodsmen, their music blackface minstrel shows. The only European musicians to tour America had either lost their European reputations, or else (like Malibran) were not yet famous. That is why the poet N. P. Willis called Jenny Lind's concert tour an epoch in American musical history.

Yet, if not for the masterful hand of P. T. Barnum, her tour would have passed unnoticed. The wily showman had used every trick in his vast repertoire to publicize her. He had even devised a few new ones. He worked the press, started contests, and eventually had America believing Jenny Lind was divine. The trade was encouraged to affix her name to everything from candle-snuffers to hats. Newspapers received "eye-witness" accounts of her London triumphs—all of which were written in Barnum's New York office. So well did the showman excite existing rivalries between newspapers that one sent a reporter to Europe to accompany Jenny Lind across.

Barnum's greatest accomplishment had been contracting the singer. She had heard of him only as a manager of freaks (like little Tom Thumb), not as an impressario. Someone even warned her Barnum would want to exhibit her around America in a box—charging 25¢ a view. But the singer was persuaded. Barnum guaranteed her $150,000 for 150 concerts. He agreed to hire Julius (later Sir Julius) Benedict as her accompanist and Signor Belletti as her tenor. He also deposited the money in a London bank before she sailed.

Barnum's campaign had snowballed into enormous proportions. As soon as Jenny Lind got here, four New York theatres announced plays in her honor—everything from "She's Come" to "Jenny Lind in America." One had even changed the name of its Original Female Minstrels to the Jenny Lind Female Opera Troupe. Her activities were followed in the newspapers by daily columns headed *Movements of Jenny Lind*. And the *New York Tribune* welcomed her with a poem containing 52 footnotes explaining its references to Scandinavian mythology.

New York couldn't wait until her first concert. A man named Tripler had started constructing the Jenny Lind Concert Hall. But it wasn't completed in time. Consequently Barnum chose Castle Garden (later New York's famous Aquarium) as the site for the Swedish Nightingale's first American appearance. In an unusual move the showman decided to auction off the tickets. The hatter Genin bought the first one for $225 and it made him famous. Total receipts were $18,000. Hotels and music publishers purchased entire sections and resold them—becoming the first ticket speculators in the history of New York.

The doors of Castle Garden opened at 5 o'clock that September 11, 1850. Fashionably dressed New Yorkers took their seats. Although all 7,000 seats had been reserved, most were filled hours before the concert was scheduled to begin. Thousands sat outside on the grass in Battery Park, hundreds more in the 200 boats anchored around "the castle."

Flickering gaslights and sperm-oil candelabras lit the gaily decorated interior. Stretching across the balcony was a large floral wreath spelling out "Welcome Sweet Warbler." Flags and pennants waved from the stage's proscenium. At eight Benedict and a 60-piece orchestra filed out. They played the overture from Weber's "Oberon" and the audience applauded politely. Signor Belletti then sang Rossini's *Sorgete*. Again the audience applauded politely.

Then a deep silence. Then Jenny Lind. Dressed in white satin, she stepped out from the back of the stage and faced the audience. Her skirt was trimmed with flowers, her heavy blonde hair touched her shoulders. She curtsied and the audience broke out cheering and applauding.

They rose to their feet and continued yelling and shouting. Jenny Lind signalled the orchestra. It started playing Bellini's *Casta Diva* and she started to sing. *Casta Diva che inargenti*. Her rich soprano notes began to fill the hall. *Queste sacre antiche piante*. Clearly and steadily she sang. The audience became breathless.

They waited until she neared the end and then drowned out her final notes in "a hurricane of applause." Cheering, applauding loudly, they shook the hall with one reverberating shout after another. Bouquets showered the stage. Hats flew into the air. With cheeks flushed, Jenny Lind bowed and walked off the stage.

"A new Divinity had appeared in the World of Song."

Reviewers groped hard to find adjectives to praise her performance. In a flurry of mixed metaphors, newspapers the next day compared her genius to that of Dante, Michelangelo, Raphael, and Shakespeare. One paper said that in her respective field she was as great as Napoleon and Eli Whitney. Her voice was described as being everything from the "song of the seraphim" to a "manifestation of nature." About the only dissenting voice was Walt Whitman's. He remarked the Swedish Swan hadn't touched his heart in the slightest.

After giving several more concerts in New York, Jenny Lind then embarked on her nation-wide tour. Among the cities she visited were Washington, Richmond, New Orleans, Cincinnati, and Havana, Cuba. Her program didn't vary much except for an increased emphasis on religious songs. Some of her favorites were selections from Haydn's "Creation," Handel's "Messiah" and Rossini's "Stabat Mater." Her most popular song was a simple Swedish melody called *The Herdsman's Song*. It was popularly dubbed the "Echo Song" because it involved a perfect imitation of an echo as a herdsman sounds (*Continued on Page* 49)

in America

Above l. Bust of Jenny Lind by Durham, court sculptor of Queen Victoria. Below. Jenny Lind—from a painting.

The Place of Technique in Advanced Study

by

BERNARD KIRSHBAUM

"When technique is divorced from a specific musical problem, it becomes devoid of significance and is meaningless."

IF THERE is any phase of piano study that has been over-emphasized, it is the acquirement of technique. Considered broadly, technique covers everything that goes with fine piano playing. It denotes skill, and when a concert artist is performing, people often become enthralled with his phenomenal technical skill. By this they mean everything he does. This is a very loose way of talking about ability, as all the technique in the world with nothing else behind it, never made any one an artist of the first rank.

Strictly speaking, technique refers to the ease and fluency one has in the execution of scales, running passages, chords, broken chords, arpeggios, double thirds and sixths, octaves, wide jumps, trills, tremolos, and pedaling. Touch and phrasing are often linked with technique and numerous studies exist for the development of the various types of touch and phrasing.

Technical training generally begins in the first year of study and receives more and more attention as time goes on. It is something like money. Without money, one cannot buy anything; without technique, one cannot do much in music. But because money is so essential, one sometimes becomes obsessed with the desire to get more and more of it and is never content with what he has. In the study of music, the emphasis on technique is so strong in early training, that many students begin their advanced study with the acquirement of more and more technique as their one goal to aim at if they would become accomplished pianists.

This is a one-sided, unbalanced aim, that blinds the true objectives of advanced study and retards the chances of achieving true artistic status. Music is the language of the emotions, and unless technique is looked upon as but a means of making the expression easier, it may be pursued as an end in itself with disastrous results.

The excessive use of the studies of Czerny, Clementi, Tausig, Brahms, and others, tends to make technique an end in itself. Some pianists have a notion that if they went through everything that Czerny wrote, they would have a technique second to none. There is no foundation for such a belief because when technique is divorced from a specific musical problem, it becomes devoid of significance and is meaningless. All the musical problems that concern the student are to be found in compositions intended to be performed; a study or exercise that does not bear on a particular musical work that is being studied, is devoid of significance to advanced study. An exercise should never be studied solely because it is theoretically good and may prepare the student for something he may meet up with in the distant future.

A certain amount of pure technical work is essential in the lower grades of piano study, because without some familiarity with the execution of scales, chords, broken chords, arpeggios, octaves, and trills, they will be a stumbling block wherever they appear in pieces. But even here, more good will be derived from such work when it can be linked up to compositions being studied or soon to be studied.

The study of technique year after year, with no correlation to the problems of the compositions at hand, has done more than anything else to kill the love of music and encourage the discontinuance of lessons. Hours upon hours have been spent in the development of a high degree of speed and endurance in the playing of scales and arpeggios. Yet pupils who go through the most intricate technical maneuvers with the greatest of ease are often unable to play similar running passages in their pieces with equal clearness and ease. This signifies a serious lack of correlation between music and technique. There is no point to spending hours of study on scales when the scale passages in a Beethoven sonata sound messy or out of control. No matter how high the student may rate on a technical examination at a conservatory of music, if he cannot do equally well on the problems in his sonata or concerto, he has not acquired a meaningful technique.

The trend in advanced piano study is turning more and more to the isolation of difficult passages in compositions and working on them for the development of ever advancing technique. Exercises may be invented that are based on such passages, or they may be transposed to other keys, played in various rhythms, and in various speeds. Sometimes a published study may be found that has a definite bearing on the problem at hand. Such studies should by all means be used. But it is a waste of time and energy in advanced piano work to go through every exercise in a given Czerny book, simply because Czerny is rated the greatest exercise writer that ever lived.

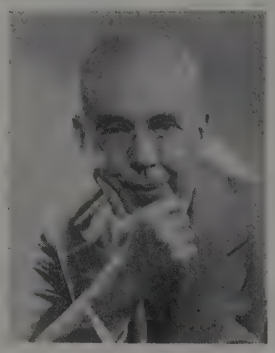
The proof that this is a waste of time is the fact that when the student undertakes the study of a difficult composition, he has to plod through the hard passages and slowly work them out as if he had not been doing passages of a like nature in his etudes for heaven knows how long! Ideally, the study of pure technique should make like passages very easy to execute when they appear in a piece of music. But in reality it is exceedingly rare to find such correlation. Technique and compositions are studied as two separate items, the former to prepare to meet future difficulties, the latter so as to have something to play at the present moment. The ideal technical work should be geared to meeting the difficulties in the present compositions, and the best teachers are constantly doing this.

The concentration on technique in music study above all else has led to a neglect

(*Continued on Page* 59)

Questions and Answers

Conducted by KARL W. GEHRKENS, Mus. Doc., *Music Editor, Webster's New International Dictionary*, assisted by Prof. Robert A. Melcher, *Oberlin College*



ABOUT THE SOFT PEDAL

• *I have a piano student who won a high rating in several contests last year while working under another teacher. I am of course anxious to have her continue to do well this year also, but because she is continuing to work on music that was begun under the other teacher I sometimes have a bit of trouble. Just now she is working on MacDowell's* Witches' Dance, *and she tells me that the other teacher had her use the soft pedal at certain points. But I can find no markings in the score that indicate the use of the soft pedal. I should like to have your advice.*

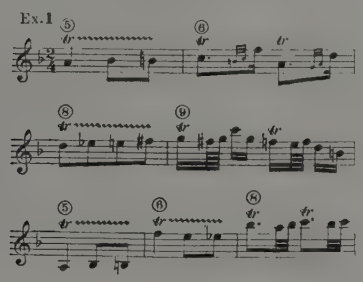
—*Mrs. P.F., Missouri*

The soft pedal is often used for the purpose of helping the pianist to produce better—or more varied—tone, even when there is no direction in the score for such use. I cannot tell you positively whether such a use of the pedal is desirable in the particular composition you mention, but if your ear tells you that the use of the pedal produces a better musical effect, then I advise you to have your pupil continue as she has been doing; and I don't believe any reputable adjudicator would give your student a lower rating for such use.

—K.G.

SHOULD TRILLS BEGIN ON PRINCIPAL NOTE OR UPPER AUXILIARY?

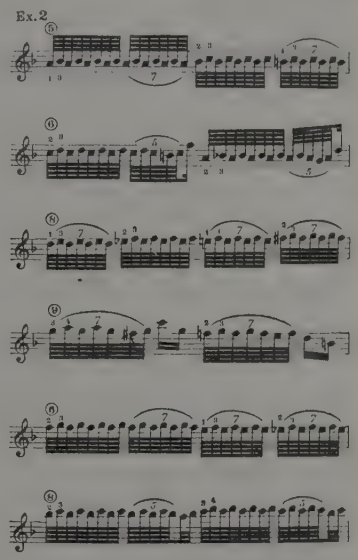
• *Will you please write out the way to play the following trills in Haydn's* Variations in F Minor? *They occur in the Trio of Variation I, and are measures five, six, eight, and nine of the first part, and measures five, six, and eight of the second part.*



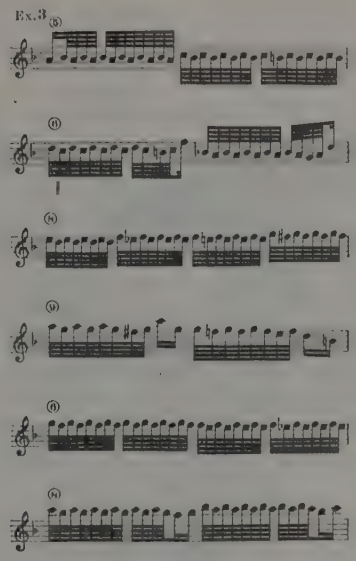
Do you think it proper and possible to use the upper note to begin the trill? I understand the upper note is used if one wishes to stay with the classical idea of treating trills.

—*W.N., Washington*

The performance of all ornaments of various periods is a much disputed matter. But I believe the following is the traditional way to play these trills. This method is widely employed because beginning the trill on the principal note helps to bring out the melodic line. Measure five of the second part would be played exactly the same as measure five of the first part, only an octave lower; in each case the trill applies only to the right hand, not to the left.



You are quite right, however, in saying that one should begin the trill on the upper note if he wishes to stay within the Classical way of treating trills. There is today a pronounced trend to the use of the Baroque (or Classical) interpretation of ornaments in all music extending through early Beethoven. In following this style, the trills would be performed in the following manner. You will observe that in measure five of the first part, I have indicated that A, the principal note, be sustained slightly before beginning the trill in order to bring out the melodic line, but that the trill, when it does begin, starts on the upper tone. You could, of course, begin the trill immediately on the beat if you prefer. And in measure six of the second part, you could sustain the first note F a bit before beginning the trill, although I feel that here the melodic line is not quite so important since it is really a continuation of what was begun in the preceding measure.



In this particular piece I believe that you will be quite safe in beginning these trills on either the principal note or the upper auxiliary. In the end each performer must decide for himself, after careful study and research, which interpretation of various ornaments he considers to be the most authentic and the most musical. —R.M.

WHAT IS ABSOLUTE PITCH

• *I would like to know what absolute pitch really is, and whether it can be developed. I am also wondering whether I myself have it. I have taken piano lessons for five years and have also played on other instruments. I play quite a bit by ear, and usually I can tell in what key someone else is playing. Sometimes I can tell what some of the notes are that are being played, but when they play in the very high or the very low registers I can't tell the notes very well. Would you call that "absolute pitch"? And I would like to know in what way absolute pitch would help you if you had it. I am fifteen years old.* —*Miss M.J., Iowa*

Absolute pitch is merely a very high-grade ability to connect actual pitches with their names or their notation. It is a sort of pitch memory that a few people acquire almost unconsciously, but that many others could acquire if they began working at it in early childhood. In itself absolute pitch (or "perfect pitch" as it is often called) is no guarantee that the person who can thus name pitches as sounded or tell in what key a composition is being played or sung is a musical genius, or even that he will be highly successful as a music student. But it is "one of the signs," and if he combines

(*Continued on Page* 57)

The Apprentice Idea

Here's one teacher who believes that pupils should be directed toward a teaching career as well as trained to be concert artists—and she does something about it!

by Lois von Haupt

THE APPRENTICE idea means offering to young students the opportunity of training for teaching under the supervision of their own teacher. It also means presenting the profession of teaching as a goal for piano students, a goal both happy and rewarding, worthy to stand beside the time-honored one of concert-playing. From the student's point of view apprentice teaching should be fun; it should be beneficial and eventually (for the practical minded) at least as remunerative as baby-sitting.

How does it happen that we music teachers, who love our profession and wouldn't trade it for any other, have failed to suggest it as a musical education equally important as the more glamorous appearing one of concertizing? It must be that the schools of Liszt and Leschetiszky and the bravura pianists they produced have thrown star-dust in our eyes, and we still see only child-prodigies in the making.

In my estimation, times have changed, and with them I seek to find for each student the fullest development of his particular talent and with it a sense of abiding and deep joy in his music. Since my own philosophy embraces the belief that a joy shared with another is a joy doubled, I have promoted among all my students opportunities of sharing with others whatever they themselves enjoy with their own music.

This process has developed through three channels. The first is a vocal one. All the students are helped to discover how best to enjoy and play song accompaniments. This is done both through keyboard harmony and sight-reading courses. The fun of sharing their songs is opened up through the sociability of group singing. Not only Christmas Carols but community songs, school songs, camp songs, college songs, and popular songs come in for use in various particular song fests. Sometimes the gatherings are of students only. At other times parents and friends are invited to participate.

The second channel through which music is shared is instrumental. Duets, two-piano music, accompaniments for solo songs, violin and other instruments have drawn to many students a new pleasure in sharing with a member of the family or a friend.

And so, in its turn, comes the third channel for sharing a musical accomplishment. This is the sharing of musical knowledge. As children so often have played School, they now may play at being a music-teacher and really teach something to a young sister or a playmate. The project is given dignity by the senior teacher to whom the apprentice brings her pupil when the particular teaching-project is completed. And two students glow in the praise of teaching well done and well learned. Of course, all teachers will realize that these teaching projects must be short and well defined, and lie within the knowledge of the apprentice teacher. I believe they will see at once their double value. In order to make something clear to another, one must know it very well himself. And in its sharing this knowledge becomes fastened in his mind and clarified as never before. In this way the apprentice teacher benefits.

And how about the little student? Does this sound as though I thought inexperienced play-teaching was on a level with our experienced procedure? I hope not, for I see this whole apprentice idea as a happy relationship. Happy for the parent of the little pupil, for she discovers the degree of interest in music that her child has. She has opportunity to judge whether or not her baby is ready for formal lessons with its attending practice, or whether these play-lessons are quite sufficient for the time being. It is a relationship full of fun for the two students; and finally the relationship of the sun and the moon. The young apprentice teacher, like the moon, will reflect the light of the sun. There is no reason why the apprentice teacher with our guidance should not reflect our teaching, and even if the light is pale, it is still clear and lovely.

With its motto "Each One Teach One" this apprentice idea has been in operation in my studio for two years. Because of the steadily growing interest by my pupils and their parents, as well as the little pupils being taught, I believe teachers may like to know more in detail how it works—the age group, the motivation and the procedures. I in turn am happy to share an idea that I believe to be of prime importance to the cultivation of high teaching standards and a discrimination between good and poor teaching.

A year and a half ago, the project changed from slow speed to full speed ahead. This occurred when my professional studio assistant stopped teaching to become a mother. My oldest student teacher stepped into her shoes and took over. Ann was barely sixteen and considered by the other students as one of them, not as an adult. To have her given the title of studio assistant excited all the other students. From the nine-year-olds up, I was deluged with the question, "Can I be your assistant student-teacher when I am sixteen?" And to all these bright-eyed, eager children, I have replied, "Yes indeed, if you find it is fun and are willing to do apprentice teaching first until you have earned your certifi-

(*Continued on Page 62*)

Lois von Haupt, teacher and composer, received her training at Columbia University, Juilliard School of Music and New York University (a Master's degree in musicology from the last named). She has taught and lectured at various schools, including the Harcum School, Bryn Mawr. Now conducts own studio in Scarsdale, N. Y.

Teacher's Roundtable

MAURICE DUMESNIL, Mus. Doc., gives valuable advice on how to grade pieces and what type of piano composition is best to play at the end of a recital.

A PUZZLING BASS

I am studying the "Jeux d'eau" by Ravel (The Fountain) and I am puzzled by one note in the bass: after the glissando on the black keys played by the right hand, the left hand comes in with two G sharps and a low A natural. Is this "A" a misprint, for it doesn't seem right to me. Thank you very much for the information.

Miss G. S. B., Ohio

This question was put to Ravel himself several times, so I will quote him:

"The reason why I wrote an "A" is simply . . . because there is no low G-sharp on the keyboard!"

Note.—For some time and possibly because of that famous piece, the house of Erard in Paris manufactured several concert grands with a low G-sharp. They soon gave it up, however, for the good reason that at a low range it is practically impossible for the ear to notice a difference.

When playing that measure, the damper pedal will emphasize the impression of "G sharp" created by melting the A into the harmonic pedal point that follows.

GRADING PIECES

I would very much like some guidance as to how to grade piano pieces for teaching purposes. There does not always appear to be unanimity on the part of musical Conservatories in this respect and to complicate the question further they have different numbers of Grades. For example: Royal Conservatory of Toronto, Canada; 10 grades plus diploma. Trinity College of London, 9 grades plus diploma. The latter has to name its grades, which is even more confusing; its number 7 is called "Senior" while grade 9 is "Higher Local." Then American grading seems to be something again to judge from the grading of music published in ETUDE. I am acquainted with a book which is helpful in this connection. "Compendium of Piano Material" by Adelaide Trowbridge Perry, and I am wondering if you know of any other similar books. Anyway, some information on this subject would be welcome.

J.F., British Columbia, Canada

This problem is indeed one of long standing. Again and again have I heard teachers discuss it, and complain about it. However, unless a way should be found to come to an agreement whereby an international unification of Grades could be adopted, I see no solution to a situation which you rightly call confusing.

Also, the problem is complicated by the fact that the grading is but the reflection of one person's judgment. A number which seems difficult to one may appear easy to another. One teacher may possess a good technic in scales and octaves, but a weak one where arpeggios and double notes are concerned. Hence the evaluation will be influenced by personal reactions, regardless of how much one may strive to be broad minded and to approach the matter in an all-around, general way.

I doubt if books can help much, again in view of the considerations mentioned above. In the final analysis, it remains for the teacher to do his own grading according to his knowledge of each pupil's qualities or shortcomings.

You mention London, Toronto, and the United States. I believe a grading on "10," such as you find in the Presser catalogue and the music section of ETUDE, is as clear and logical as can possibly be. And you will be interested to know that in France the grading is done not by numbers, but as follows: "Très facile," very easy—"Facile," easy—"Moyenne forde," medium difficulty—"Assez difficile," rather difficult—"Difficile," difficult—"Très difficile," very difficult.

This, too, seems logical because it is "elastic" and allows fluctuations in the appraisal of difficulties. But there is still another angle to the question: I believe that any figures, or any adjectives ought to be understood as applying only to *technical* difficulties and not to those of *muscianship*, for there is often contradiction between the two. A Mozart "Adagio," for instance, may be classified as Grade III, or Facile. But when it comes to poise, phrasing, tone quality, and expression, it is much harder to play properly than some "Rhapsody" or "Fire Dance," because there is no place for pounding or pyrotechnics in a music which, as Gounod once said, "came from "Heaven."

"ENDING" PIECES

Please give me the names of some pieces which are suitable for ending a recital program. I want to get away from Liszt Rhapsodies or Chopin Polonaises, or the Fire Dance. There must be many numbers which are effective though unfamiliar. Thank you very much in advance.

R.A.W., New York

There certainly are many such numbers, and they ought to be more widely used for they are brilliant, colorful, and will surely be enjoyed by your audience. You will not be disappointed in any from the following list:

Balakirew—Islamey (sometimes adjudged as the most difficult piece ever written)
Valse di Bravura
Dohnanyi—*Rhapsody No. 1, in C major.*
Capriccio Op. 2, No. 4.
Chabrier—*Bourée Fantasque.*
Scherzo-Valse (from "Pièces Pittoresques).
España (Concert arrangement by Camille Chevillard).
Borodin—*Scherzo* (from the "Petite Suite").
Infante—*El Vito*
Albeniz—*Triana* (from suite "Iberia").
Granados—*Allegro de Concert* (a brilliant, romantic number, not particularly Spanish in character).
Debussy—*Danse*
L'Isle Joyeuse
Toccata, (from suite "Pour le Piano").
Saint-Saëns—*Etude en forme de Valse*
Souvenir d'Ismailia
Toccata after the 5th Concerto.
Scherzo from "The Pearl Fishers" by Bizet
De Falla—*Andaluza* (from "Quatre Pièces Espagnoles")
Liapounow—*Carillons,*
Lesghinka, (both from "Etudes d'Exécution transcendante")
Fauré—*Valse Caprice, No. 2*
Lehman—*Southland Frolic*
Roussel—*Ronde*
Ravel—*Alborada del Gracioso* (from "Miroirs")
Toccata (from "Le Tombeau de Couperin")
Poulenc—*Toccata*
Liszt—*Mazeppa* (from the "Etudes Transcendantes").
Philipp—*Caprice de Concert* after Strauss' "Aimer, boire et chanter"

There are many others, of course, but the above list is international in character and a final group can be built so that one of the above will be a fitting climax.

The organist's responsibility in

Selecting Appropriate Church Music

is greater than many realize.

It should not be treated lightly.

by ALEXANDER McCURDY

A DEAR FRIEND of mine who is an Episcopal minister has, without realizing it, made life difficult for his choirmaster.

This rector's favorite musical composition is Kreisler's *Caprice Viennois.* He concedes that the Anglican chants are beautiful in their way, and services like those of Titcomb and Wilan serve a useful purpose; but he would love to have *Caprice Viennois* as a prelude to Morning Prayer—or possibly as an offertory, instead of an anthem.

Can you imagine a prelude of this sort followed by a majestic hymn like "Dundee" or "St. Anne"? Or by the solemn measures of the Introit:

"The Lord is in His holy temple;
Let all the earth keep silence before Him."

I hope this will not be taken as proof that I am one of those uncompromising musicians who look down their noses at any music not written by a German composer who has been dead at least 150 years.

As a matter of fact I love the *Caprice Viennois.* It is a charming work that mirrors the gaiety and high spirits of pre-war Vienna. I enjoyed hearing Kreisler play it and I like the transcription of it for organ and other instruments. Like Strauss waltzes, *Caprice Viennois* has its place. But I am certain its place is not in the church service, and I don't believe Kreisler would think so, either.

When man goes to church to worship his Creator, it is a solemn occasion and anything that is mundane or frivolous strikes a jarring note. Music, more than any other single element of the service, establishes the mood for worship. It is our job as organists and choirmasters to see that the music we select is not only beautiful as music, but also appropriate to the church service.

I have mentioned several times my admi-

ration for the playing of Dr. T. Tertius Noble and Dr. David McK. Williams. Both are great organists. But their playing is not great because of technical mastery alone. Their music is always appropriate to the mood of worship, and to the part of the service in which it occurs.

Both Dr. Noble and Dr. Williams have said that at times they could not find anything already written down which was suitable for every service. As a result they often have improvised music to fit the particular mood they were trying to create.

Dr. Williams added that as he improvises a prelude at the organ-bench of St. Bartholomew's he is often reminded of a religious gathering which he attended on a trip to Africa. The natives were called together by a large group of drums beaten in various rhythms and at all dynamic levels from very soft to very loud. The beating of the drums had an air of being improvised, but the total effect was uplifting and put the natives in a properly exalted mood for their service. And certainly no one who has heard Dr. Williams begin the St. Bartholomew's service with a masterly improvisation can deny that he achieved the same result.

This sort of thing comes spontaneously to gifted men like Dr. Williams, Dr. Noble and a few others. For many it is difficult or impossible to spin out a masterly improvisation at a moment's notice.

For that reason it is all the more important to have the right music at hand at the right time to take care of every possible situation that may occur in our services.

Here we can borrow a leaf from those harassed performers who play background organ music for "soap operas" on the radio.

Soap opera couldn't exist without a studio organ. It changes the mood and tempo of a scene in a flash. In half a dozen bars the organist can intimate that everything is serene, or warn the audience that Young Widder Brown is heading for more trouble.

To supply appropriate music at such moments, all studio organists have copious cross-reference files, listing music not under composer and title but under such headings as "Wistful," "Nostalgic," "Anticipatory," "Menacing," and others covering the whole range of human emotions. With this handy guide an experienced organist is never at a loss for appropriate music to fill six seconds of broadcasting time.

Another ingenious classification is that used by Fred Waring, who has cross-indexed his music library by title, composer, key-signature, performance time and so forth. So thoroughly has the job been done that if Mr. Waring wants to fill out a program with a martial piece in six-eight time, in the key of A Major, lasting a minute and a half, he has only to go to his card-index and select it.

Such a systematic inventory of his music library would be an invaluable aid to any choirmaster planning a church service. Unfortunately, most of us have the bad habit of keeping such information, if at all, in our heads.

It is admittedly a tedious but not superhuman chore to index one's library, both solo organ pieces and anthems sung by the choir, indicating the general nature of each work (brilliant, dramatic, devotional, lyrical, and so on), and whether it is specially appropriate for Christmas, Easter or some other festival of the Christian year. Time spent in assembling this data will be time saved in planning future services.

There are also books on the market which have such information assembled in handy form. Paul Swarm's book on church music is one of the biggest helps in this line that has come to our attention in many years.

The importance of having the right music for the right spot in the service cannot be too forcibly (*Continued on Page* 51)

Practicing Means THINKING

The really intelligent pupil thinks as he practices.

LEARNING is an individual problem, no matter whether it be learning history or physics or tennis or the violin. Each of us learns differently from everybody else. But there is one essential that holds good for all subjects and all people, and that is repetition. Few students are able to memorize a series of historical dates by reading them once or twice: they must be read ten or a dozen, maybe twenty times before they are really learned. The tennis player does not possess a strong, accurate drive until after he has made many drives, some bad but most of them good.

The violinist has a harder problem to solve than either of these, for he must attain a double goal: the difficult passage must not only be played in tune but it must also be played with a good quality of tone. This calls for a great deal of concentration during the practice hours, a habit that in itself generally has to be developed and trained.

But let us return for a moment to the idea of repetition. In itself, repetition is valueless: it is how it is used that counts. Most young students think that if they play a study through three or four times they have practiced it. Precious little will be learned from this sort of "practicing"; progress will be slow, and soon a period of discouragement will set in which is likely to be a real handicap.

Then there is the more intelligent student who thoughtfully finds the difficult passages in his study or piece—and quite thoughtlessly goes over them again and again and again. Practice of this kind produces only slightly better results than the "playing through" method mentioned above. The really intelligent student pauses for a moment after each repetition of a passage, concentrates, endeavors to appraise his mistakes, thinks what he can do to avoid them, and is resolved that each repetition shall be played better than the last one. And he practices slowly.

It is often said that slow practice is good practice, but this is by no means always the case. Slow practice can be almost valueless, too, if it is not directed by thought and self-criticism. It is absolutely essential, however, if correct habits of performance are to be formed. There are several reasons for this, chief among them being, first, that it gives time for accurate mental and physical coördination; second, that it allows the player to hear his mistakes more readily; and third, that it allows him to prepare for what is immediately to follow. Perhaps the chief value of slow practice is that it gives the student time for attention to muscular relaxation, the use, that is, of only those muscles required for actual playing. In other words, slow practice can teach each muscle its appropriate job, while fast practice is liable to drag into use quite unnecessary muscles, thereby creating tension and stiffness.

The matter of coördination is all-important for a good performance on any musical instrument. The eye must perceive, the brain correlate and issue orders, and the hands carry out the orders—all in the smallest split-second of time. If there is a slow-down anywhere along the line, the hands receive their orders too late and mistakes occur. Learning is the process of cutting new habit grooves in the brain, grooves along which thought can flash instantaneously when the appropriate stimulus is applied. Slow, careful practice allows the process of coördination to be made deliberately and consciously at the very start, thus forming grooves that are correct, and that have no side-paths in which the orders can become entangled when the passage is played more rapidly.

There are several faculties necessary for good violin playing, but the first a student must acquire is the ability to hear his mistakes, particularly those of intonation. He cannot exercise this awareness if he is playing fast. He may catch the big fish—the notes that are glaringly false—but the little ones will escape him. When practicing for true intonation, he must fish with a fine-meshed net, so that he catches the little fish as well as the big. This net is made of slow practice combined with a most critical ear.

Here mention should be made of a very common student fault, a fault by no means confined to young students. Many players think that if they hear a note to be out of tune and wiggle the finger until it is true, they have learned something. This is not so. The note has been wrongly stopped and a bad habit has been started that no amount of adjusting will correct. One can overcome this habit only by going over the passage several times and seeing to it that the finger is correctly placed at the moment of contact with the string.

Quite young pupils often possess instinctively the ability to hear with their "inner" ear the sound of the note immediately following the one being played, but with most violinists this faculty is a matter of concentration and training. Trained, however, it must be, for it is essential to good practicing. The idea should be introduced early in a pupil's advancement, for at this stage he will naturally be playing slowly and therefore has time to hear the note being sounded and to imagine the pitch of the next note. It might seem that the pupil must play at an impossibly slow tempo if the ear is to make this double calculation. At first, yes, the tempo must be very slow, but after a week or two the ear begins to work more quickly, until, after a few months have passed, it can perform its double duty in about half a second.

The question is frequently asked: how slow is slow practice? It may be said, as a rough and ready rule, that no matter whether the notes of a difficult passage are written as eighths, as sixteenths, or as thirty-seconds, they should at first—possibly for several days—be played as moderate tempo quarter notes. This gives the player time to hear the note he is sounding and to prepare mentally for the next one. In this connection it is well to bear in mind a cogent remark made by Viotti some hundred and fifty years ago. He said, "The faster a piece of music must be played, the slower it must be practiced." Nothing has happened in the past century and a half to disprove the truth of this axiom.

When a passage has been well learned at a slow tempo, when, that is, the fingers fall automatically and inevitably in the right places, the speed can be increased still further. If all is not well, the tempo should be reduced. But not to the original very slow tempo. A species of leap-frogging of the tempo is a good plan to follow. For example, if the notes were originally practiced as eighths at a tempo of a quarter note equals 72, the first increase of tempo should take them to 92; then if a reduction of speed is found necessary, they should be taken at 80. The next increase of tempo could go to 112, returning to 100 if necessary. (*Continued on Page* 57)

Adventures of a piano teacher

Questions on relaxation, where to study, and speed hazards

By GUY MAIER

DURING RECENT Workshops in Florida, Mississippi and Louisiana, teachers asked many interesting questions. Here are some of them:

"How do you obtain relaxation and fluency in teaching adult beginners?"

Contrary to general belief, those unyielding muscles in an adult are not caused by age or atrophy but by self-consciousness and fear. If you will teach your adults in small groups, self-consciousness will soon drop away, and concentrated listening and eagerness to participate in the music will take its place.

Start the beginner on the black keys and keep him there for a month or two. Black key fingering becomes automatic at once. When the white keys E-sharp and B are added to complete the scale they are played by thumbs or fifth fingers. Give him thorough orientation all over the keyboard without permitting him ever to look at his hands. Give chords, chords and more chords. Keep his elbows feather-light. Give many simple thumb under-passing exercises. If he is taught to play his thumbs (uncurved) on the lower side of the tips like the point of a pencil, he will soon master one of the most important items of pianistic freedom. Give short concentrated finger exercises like the easier ones in "Thinking Fingers." . . . Assign lots of one-handed practice and much easy reading, all done without even a surreptitious glance at the keyboard. . . . Insist on this "blind flying" from the first lesson.

If you follow along these lines your beginner's playing is almost sure to become fluent and relaxed.

WHERE TO STUDY

"Where shall I send a talented young girl who is ready for college, where she can have the best possible piano instruction and get a degree? She is very young (17), and her parents are reluctant to send her far away. What shall I advise?"

First—Where NOT to send her:

Don't recommend a professional music school. She is too young for such specialization and would probably emerge from it half-baked and poorly adjusted. I would never advise such a school, no matter how gifted the girl might be.

Also, because of her age and her parents' apprehension do not send her too far away. Do not consider any college or university which does not have at least one excellent piano teacher. We all know dozens of cases in which girls who have had first-rate private piano training have gone to a college with third-rate teachers, and have been so disheartened that not only have they changed their music majors for other fields, but have frequently quit piano study altogether. . . . This applies also to boys.

Now, where to go: Choose a small college not too far away—girls school or coeducational institution—in which she will have careful, personal advisory attention as well as good piano training. If your State University is not too far away and has outstanding piano teachers, advise her to go there; its tuition is usually less than private schools.

If she can get home for an occasional week-end, so much the better. Tell her not to be discouraged at first if her new teacher upsets her by his different approach. . . . And don't you butt in or criticize her playing for at least half a year! . . . If she wants to come back to you occasionally for help or criticism, be sure not to undermine confidence in the college instructor's methods. It will be time enough at the end of the year to make a change if necessary.

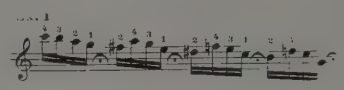
This, I believe, is the best line for you to take with your gifted girl. . . . It *is* hard to lose such a student after so many years of careful, friendly teaching, isn't it?

SPEED HAZARDS

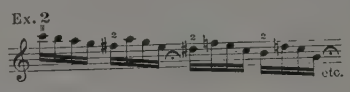
"One of my students, a boy 16 years old, has a good solid technic, but has always had difficulty in playing extended rapid passages or fast pieces. What can I do to help him?"

Don't we all have that difficulty! . . . There are several remedies but alas, they are only effective if we think, and think hard. Thinking at the piano is such a difficult process because there are so darn many things to think about! . . . So, everyone resists it. But, if your boy is willing to persist, I can guarantee success with the following "thinks."

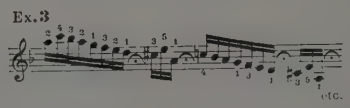
(1) Teach him to develop the habit of thinking in patterns instead of single notes. . . . For example, short patterns at first of four notes, then 8, then 16 like these from the beginning of Weber's Perpetual Motion:



Note that each pattern goes to the thumb; then, during the pause the hand (with high-ish wrist) and fingers are placed instantly over the next pattern. . . . After the groups of four are thoroughly thought out and played rapidly, combine into eighths, thus:



Similar patterns in most pieces can be made, going to the thumb which is the pivotal point where the hand usually changes its shape and location. Here's another example, the first cadenza from Mozart's Fantasia in D Minor:



Think first of a one-flat scale going to the D (second thumb); then pause; then of a broken A major triad; pause; another scale; etc.

Can you form good thought-patterns of the other two cadenzas of this Fantasia?

(2) As you play the patterns, also think your relaxations in the same way. Whenever you reach the last note (thumb) stop, let your wrist collapse, and rest. When you play the passage consecutively you will relax your wrist (without collapsing or stopping) at these points. This gives your playing the ideal (*Continued on Page* 64)

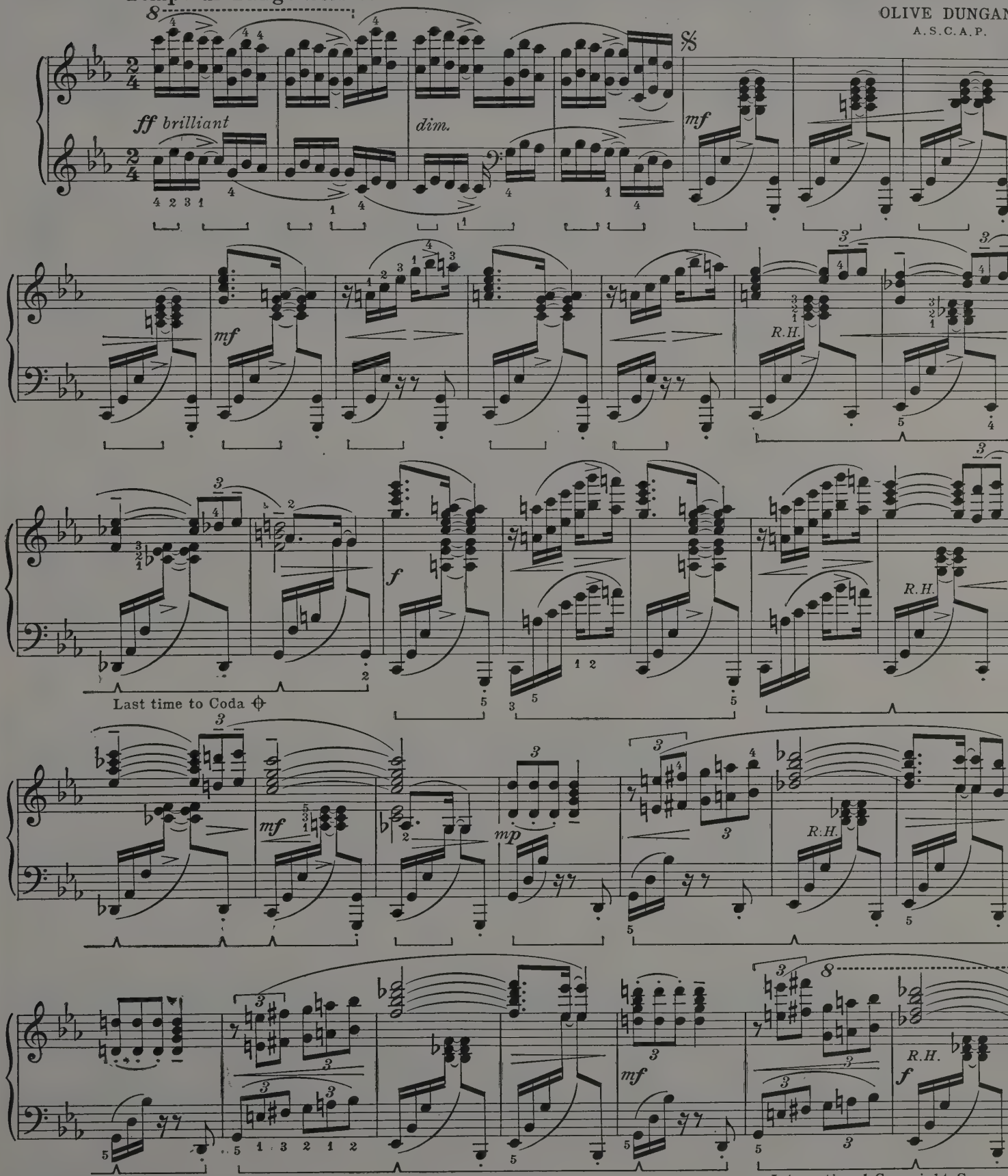
130-41062

Impression of the Argentine

This piece in a South American idiom should be played in a free-flowing but rhythmic style. Brilliance, tempered with sing ing tone, should be the goal in studying this characteristic piece. Grade 4.

Tempo di Tango (♩=72-80)

OLIVE DUNGAN
A.S.C.A.P.



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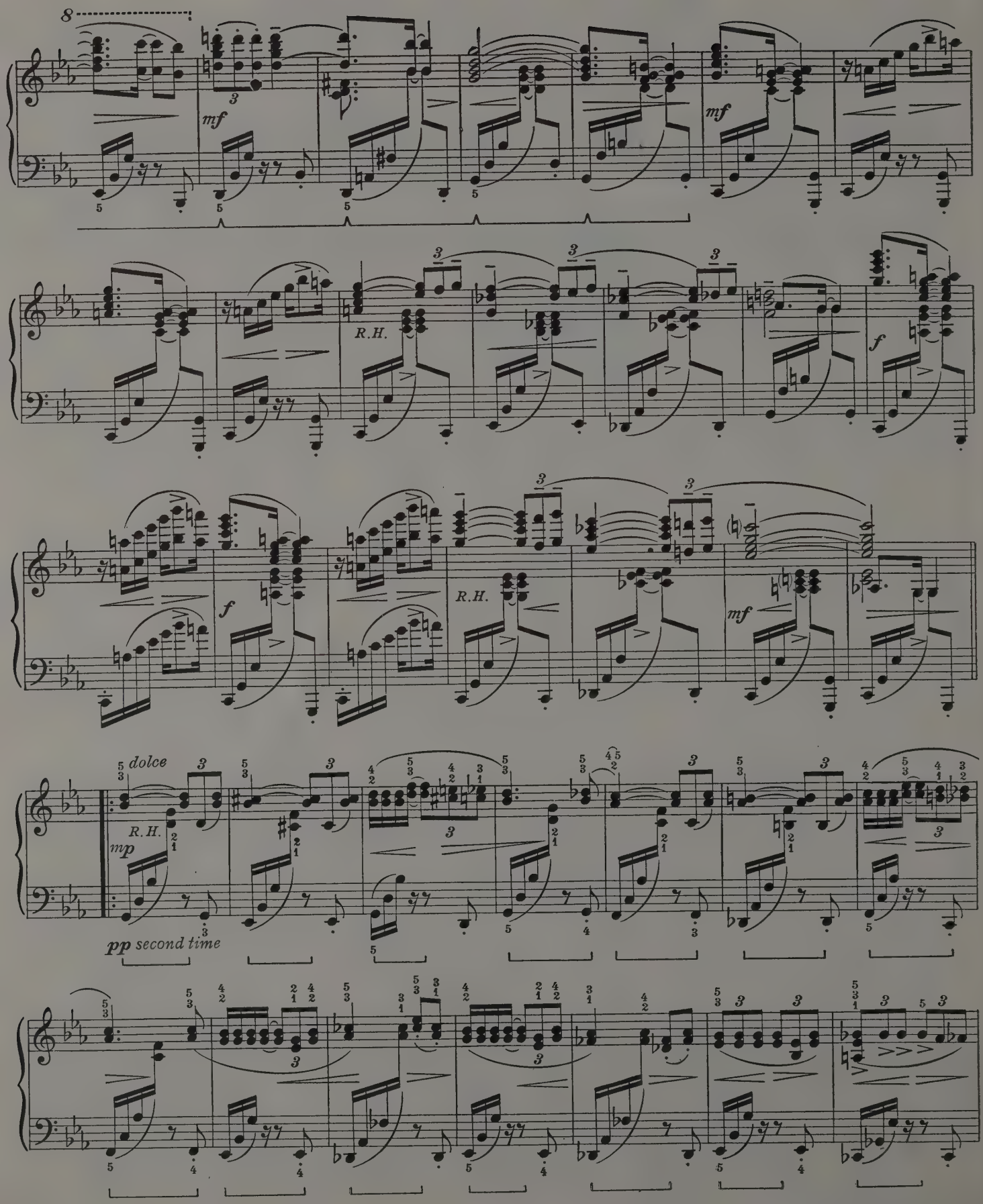
8
mf
mf
R.H.
f
f
R.H.
mf
dolce
R.H.
mp
pp second time

D. S. al Coda

1. 2. ff brilliant dim.

CODA mf L.H. L.H. L.H. ff thumb gliss. on white keys sff

110-26441

The Stars

To quote from Dr. Maier's own analysis of this little musical gem: "Play the melody calmly and coolly, with a soft singing tone; and the accompaniment with gently rocking rhythm. At first the hand crossing accompaniment may seem tricky, but it will soon become easy. The very high and low F's and E-flats (M. 11-14) should sound like tiny, remote points of starlight. Follow and bring out the inside melody here." Grade 3 1/2.

FRANZ SCHUBERT
Arr. by Guy Maier

Slowly and Tenderly (♪=92)

pp mp p pp p mp

mf poco rit. mf a tempo pp p mf

rit. a tempo pp pp mp R.H. pp dim. e rit. ppp

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Third Movement

from Symphony No. 3

JOHANNES BRAHMS

Poco Allegretto (♪=60)

p mezza voce

leggiero, col pedale

dim.

L.H. R.H.

p dol.

pp

dim.

più dolce

dim.

mp

espr.

p dolce legg.

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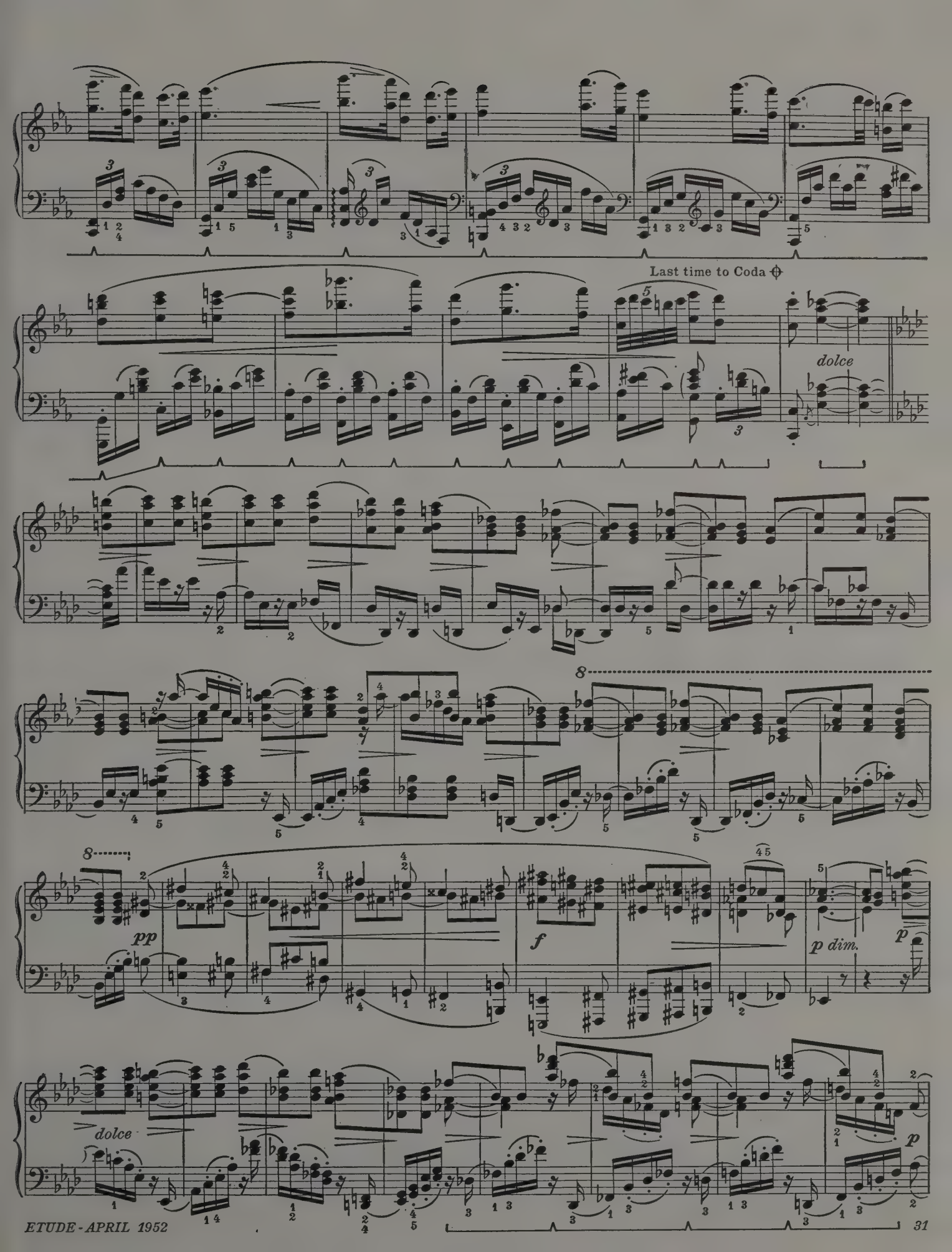
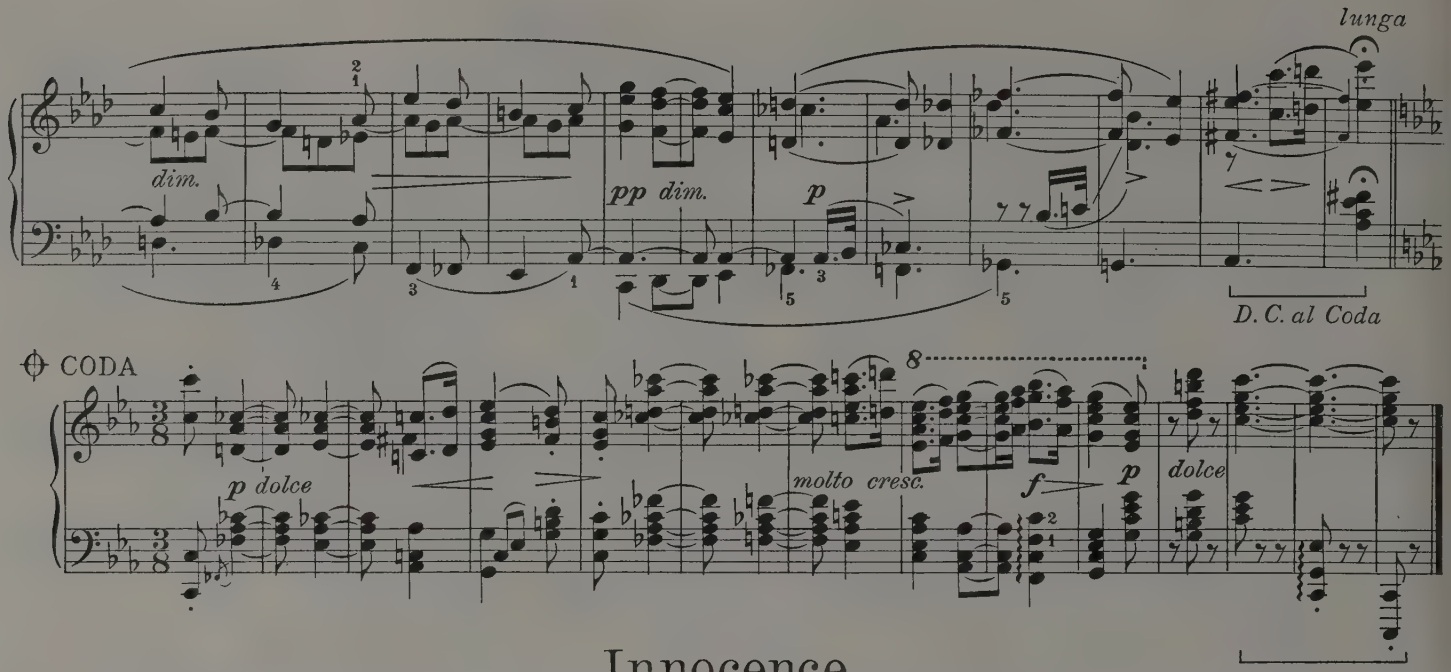

Last time to Coda
dolce
pp
f
p dim.
p
dolce
p

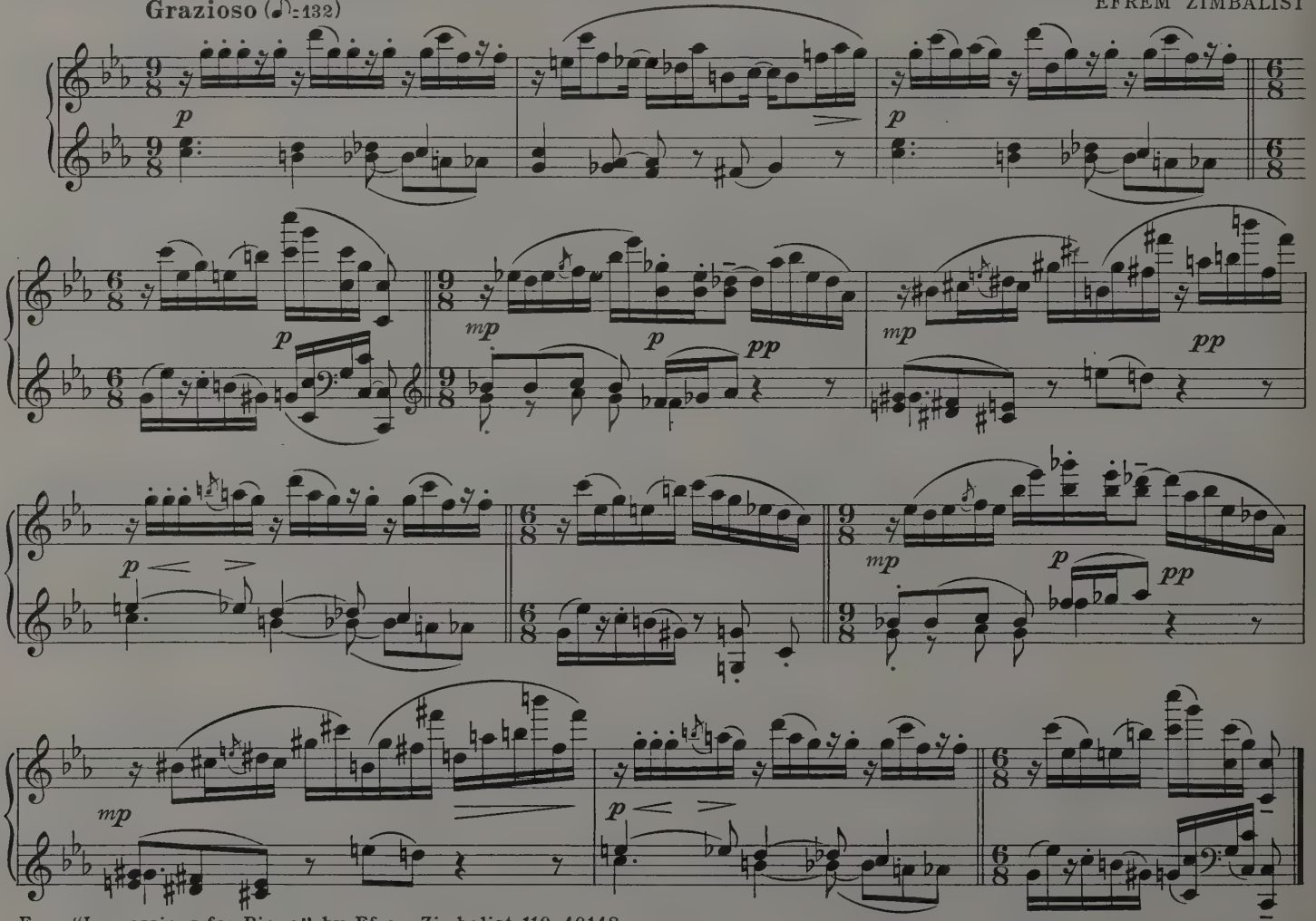


Innocence

This is the opening page in a set of stylized compositions. It should be played delicately with the phrases well delineated by a singing tone. Grade 5.

Grazioso (♪=132)

EFREM ZIMBALIST



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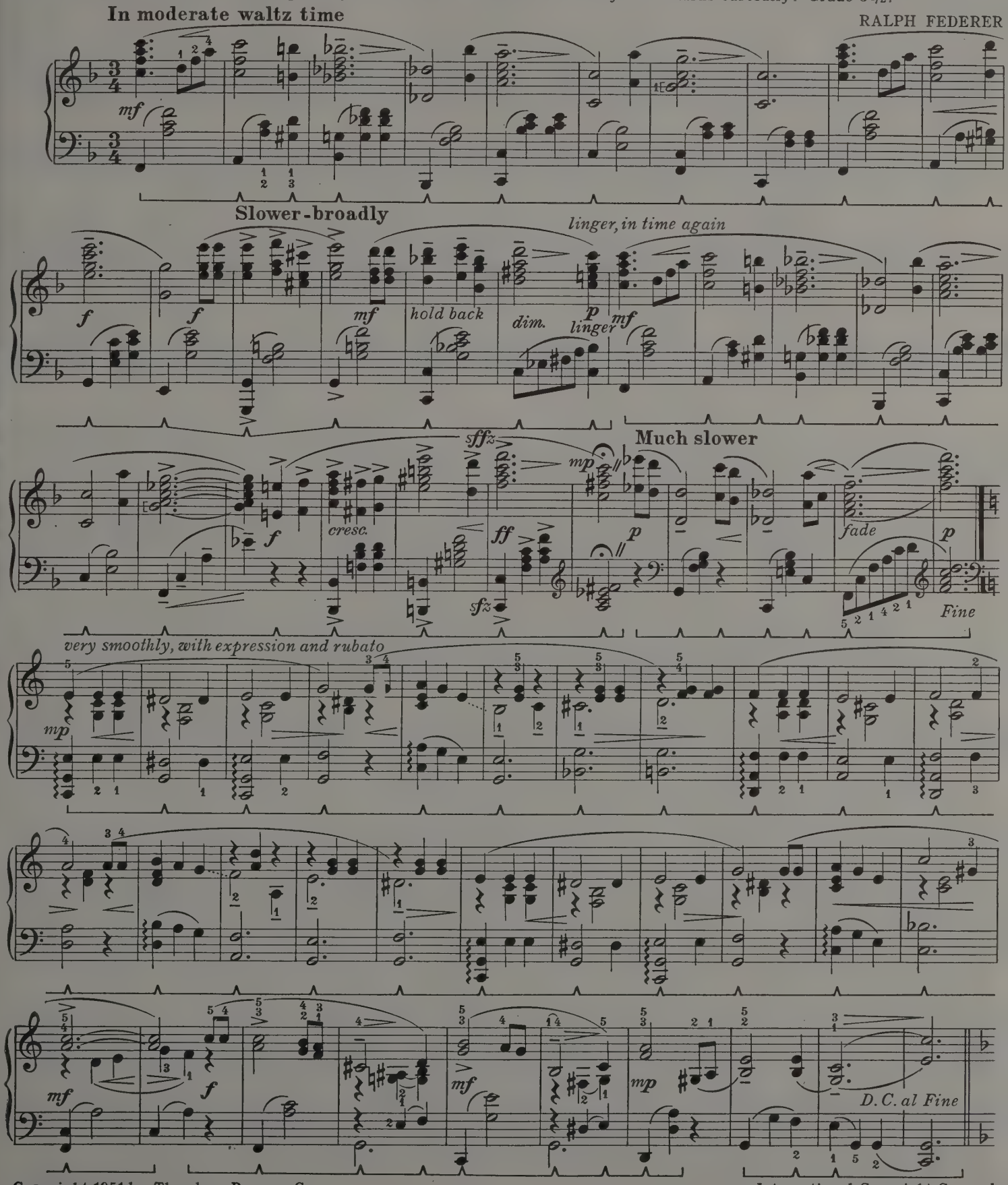
110-40160

In Roseland

In this piece Mr. Federer, who has a facility for writing piano pieces with considerable popular appeal, presents a melodious waltz. The melody should sing, especially in the second theme. Follow the dynamic marks carefully. Grade 3½.



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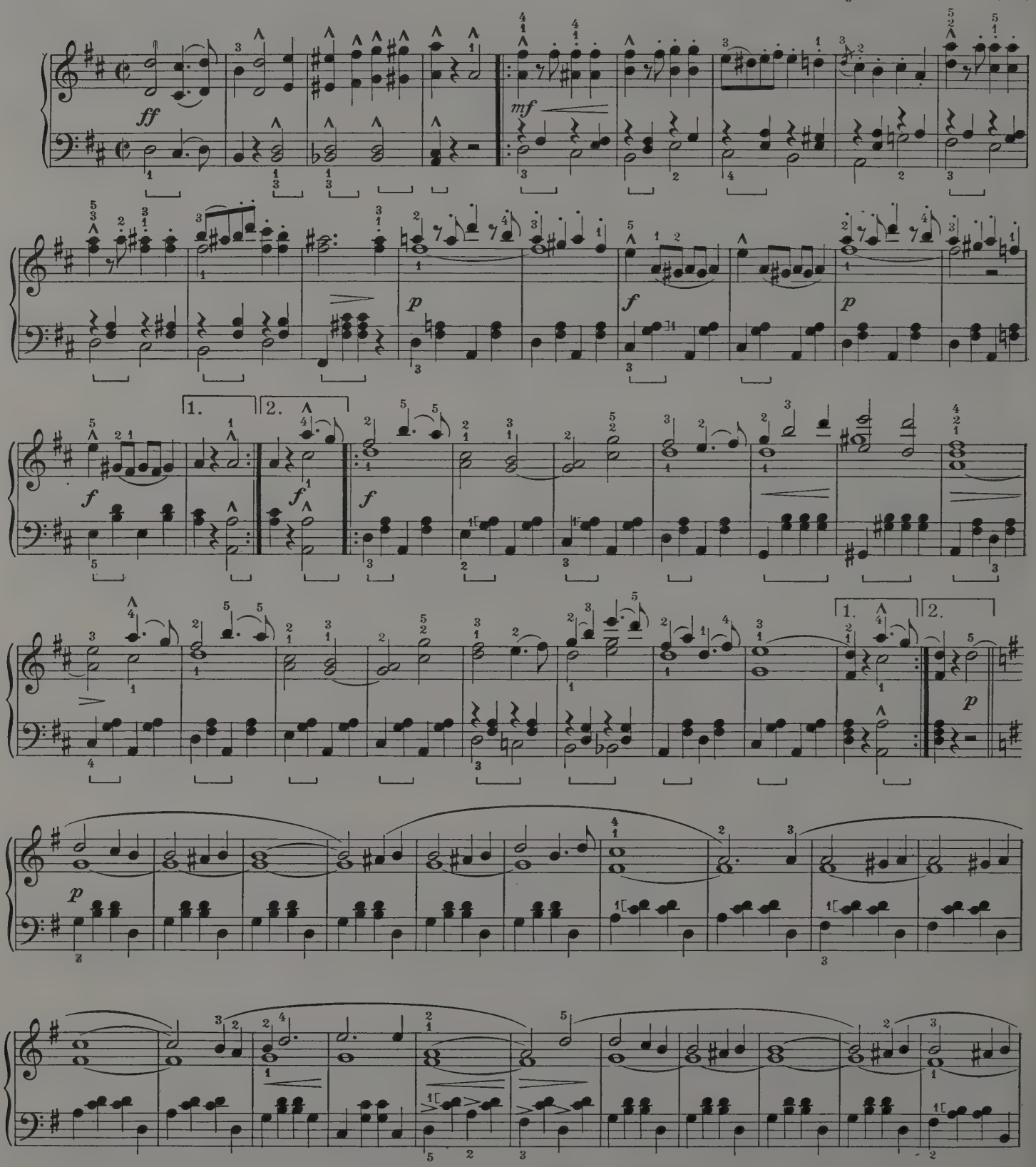
The Stars and Stripes Forever

March

One of the most stirring marches ever written is here presented in a splendid piano arrangement. Grade 3 1/2.

JOHN PHILIP SOUSA



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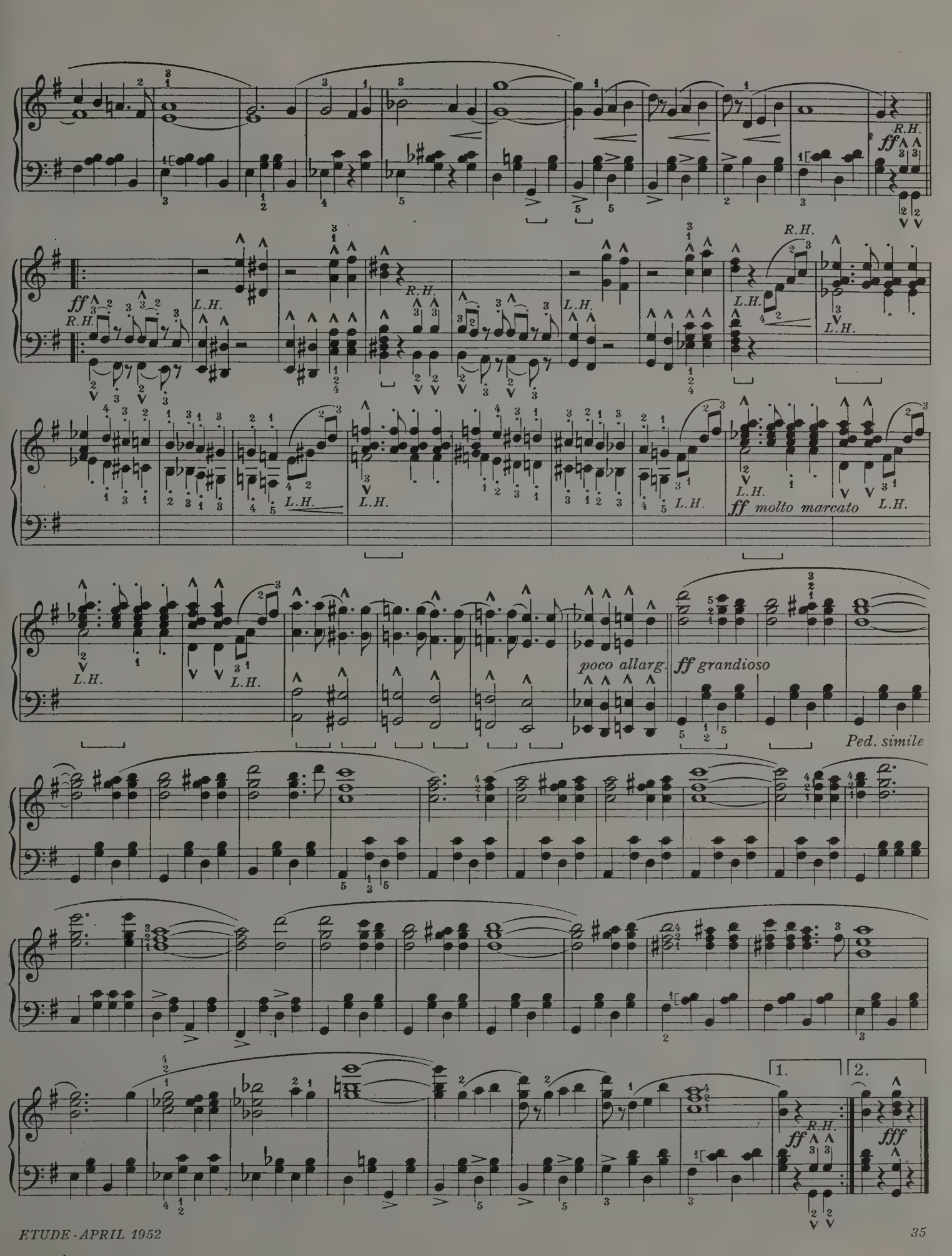

R.H.
ff
L.H.
ff molto marcato
poco allarg.
ff grandioso
Ped. simile
1.
2.
fff

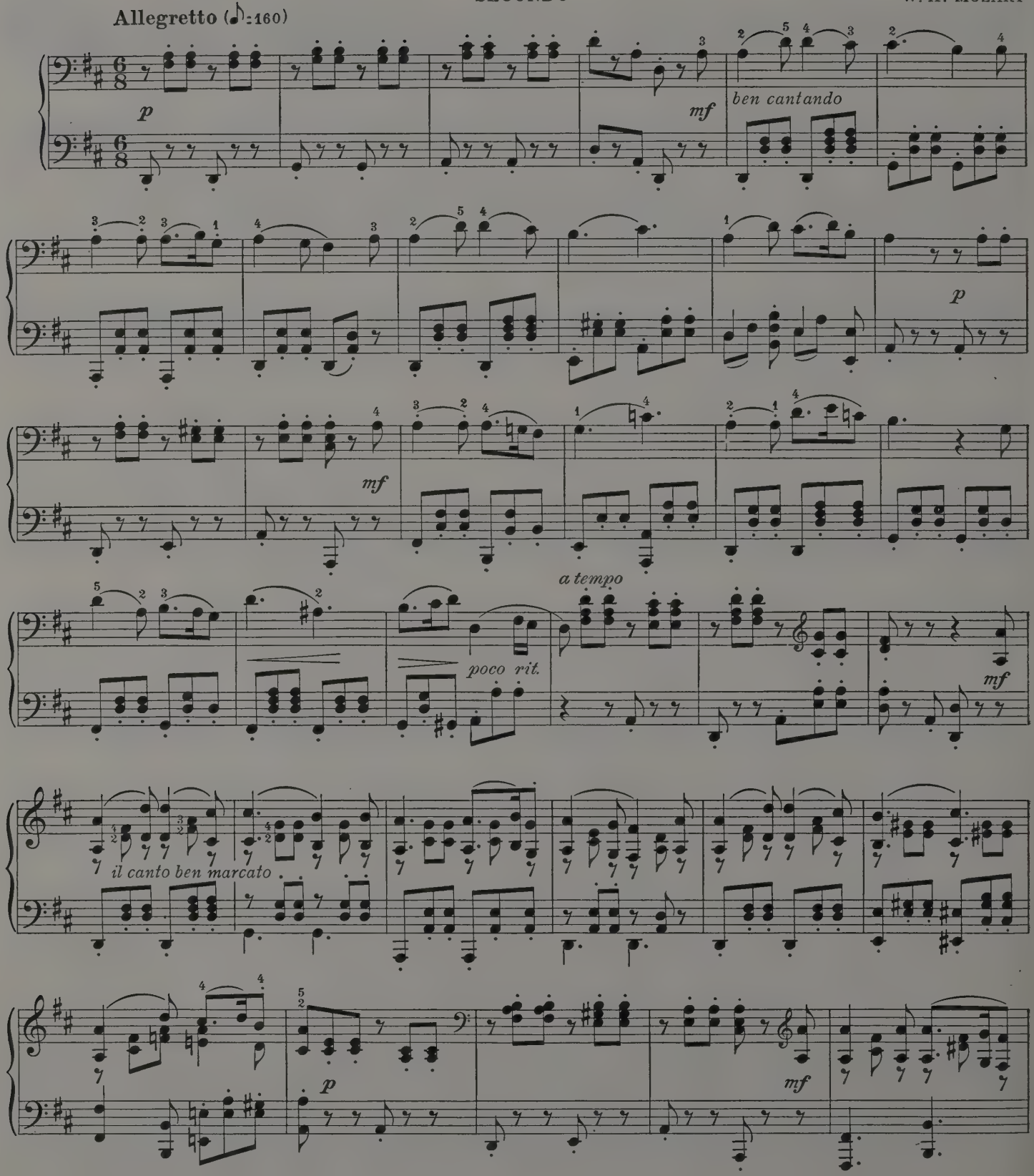
110-03606

Serenade

from "Don Giovanni"

SECONDO

W. A. MOZART



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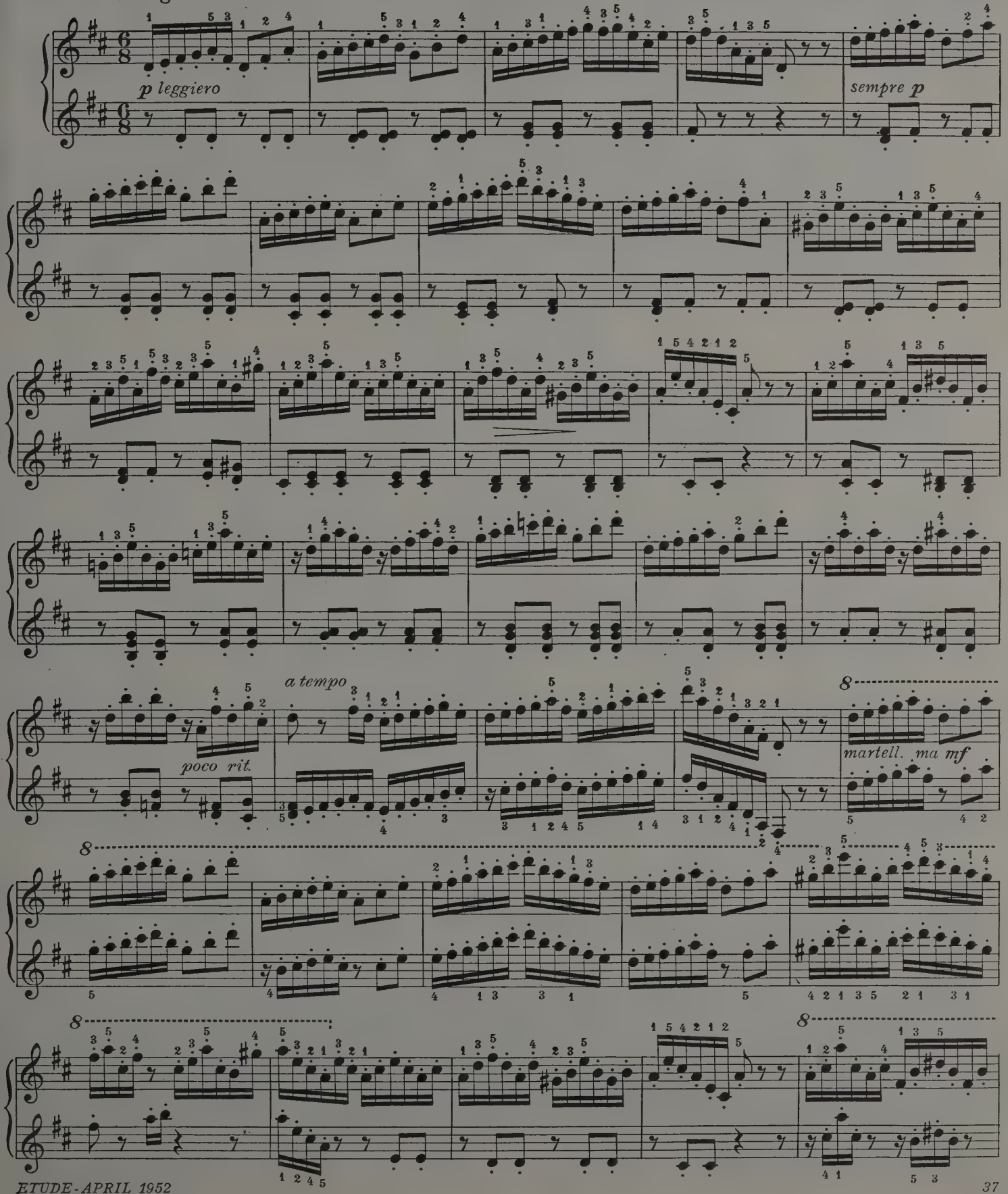
110-03606

Serenade

from "Don Giovanni"

PRIMO

W. A. MOZART



SECONDO

a tempo

poco rit.

cresc.

Slumber Song

SECONDO

MOLLY DONALDSON

Slowly (♩= 116)

mp

rit.

a tempo

p espress.

R.H.

a tempo

poco rit.

Last time to Coda

f

p

f

p

f

p

D.S. al Coda

poco rit.

CODA

dim.

sempre p

pp

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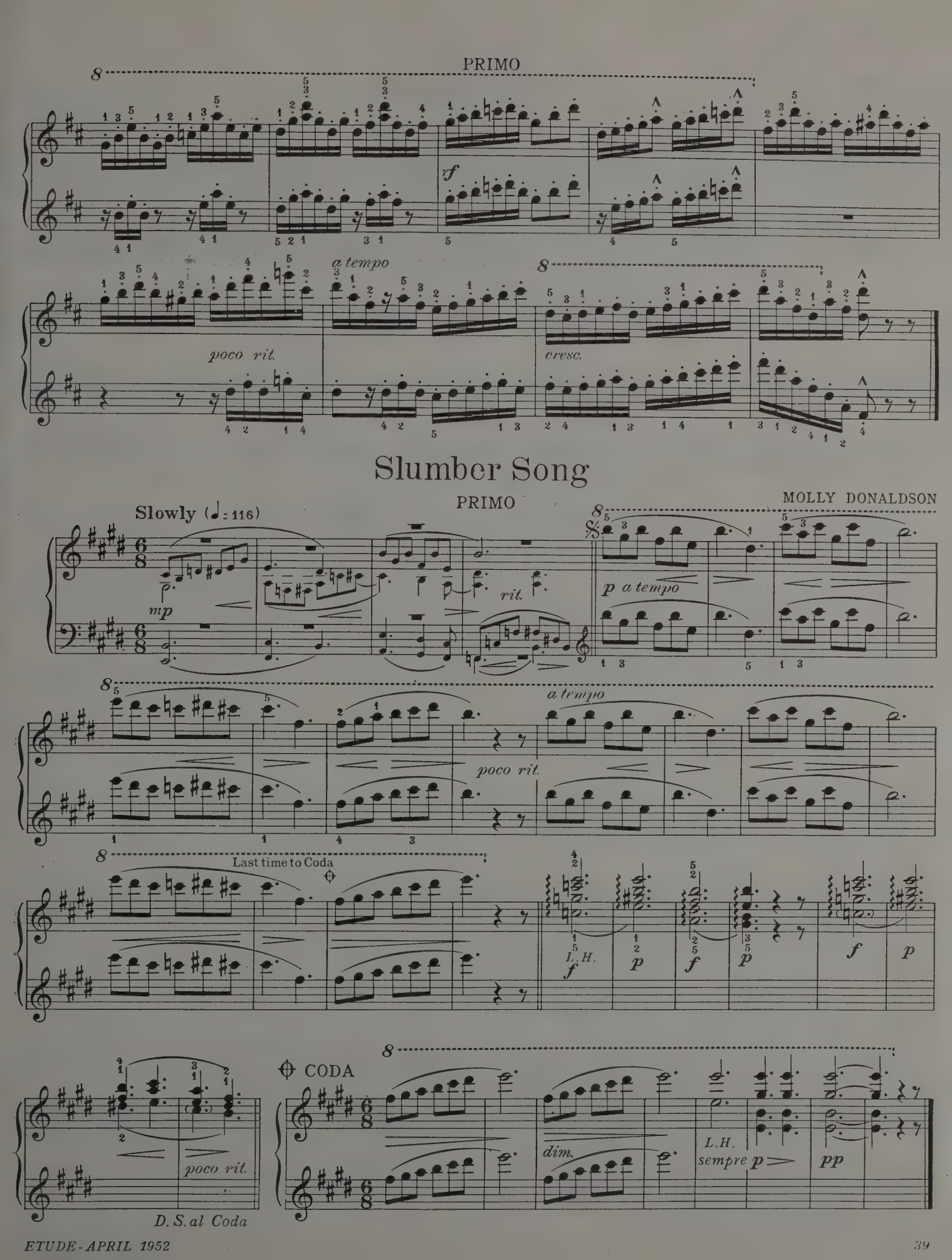
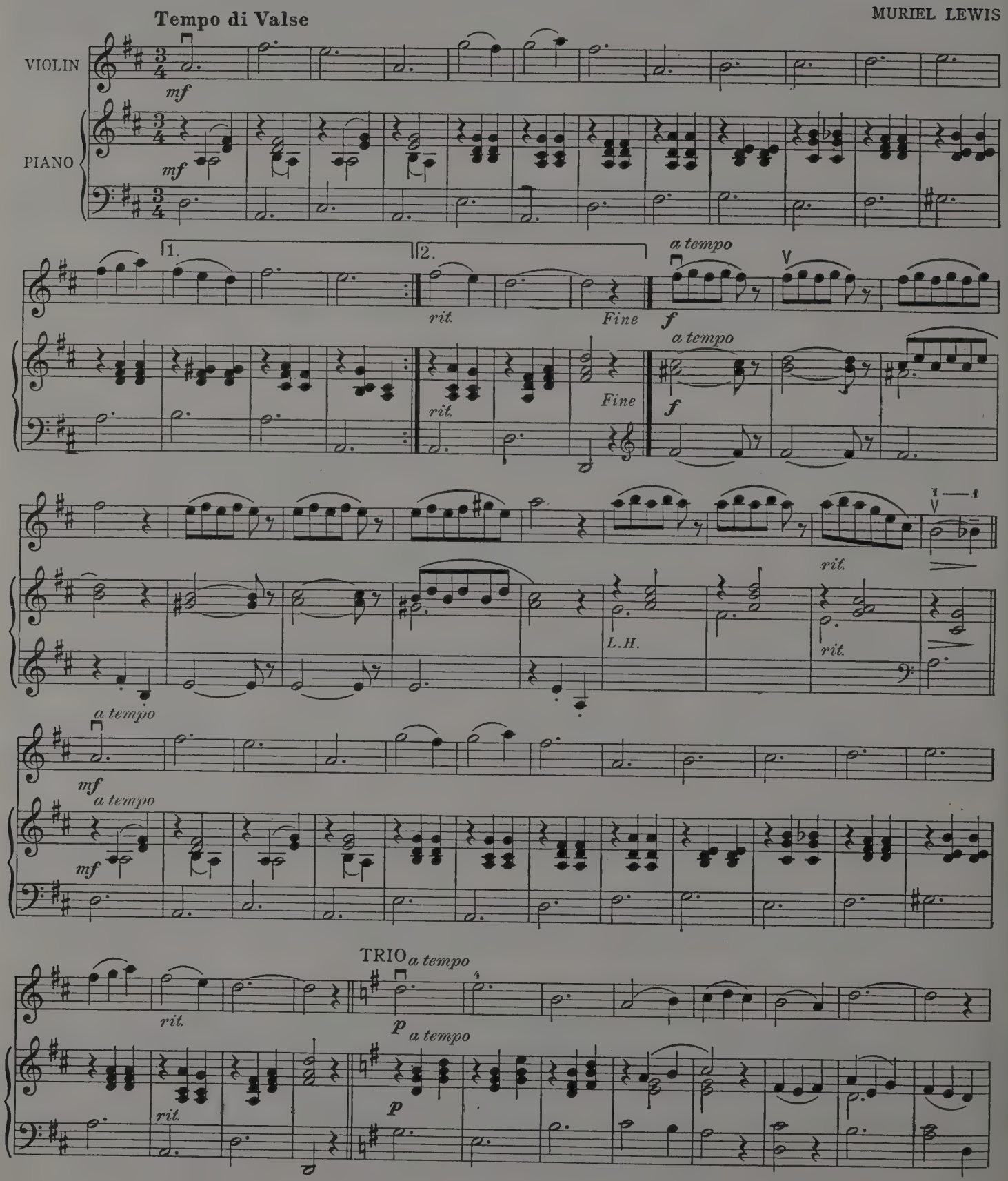

PRIMO
rf
a tempo
poco rit.
cresc.
Slumber Song
MOLLY DONALDSON
Slowly (♩: 116)
PRIMO
mp
rit.
p a tempo
a tempo
poco rit.
Last time to Coda
L.H.
f
p
f
p
f
p
poco rit.
D. S. al Coda
CODA
dim.
L.H.
sempre p
pp

114-40001

A Lovely Day

MURIEL LEWIS



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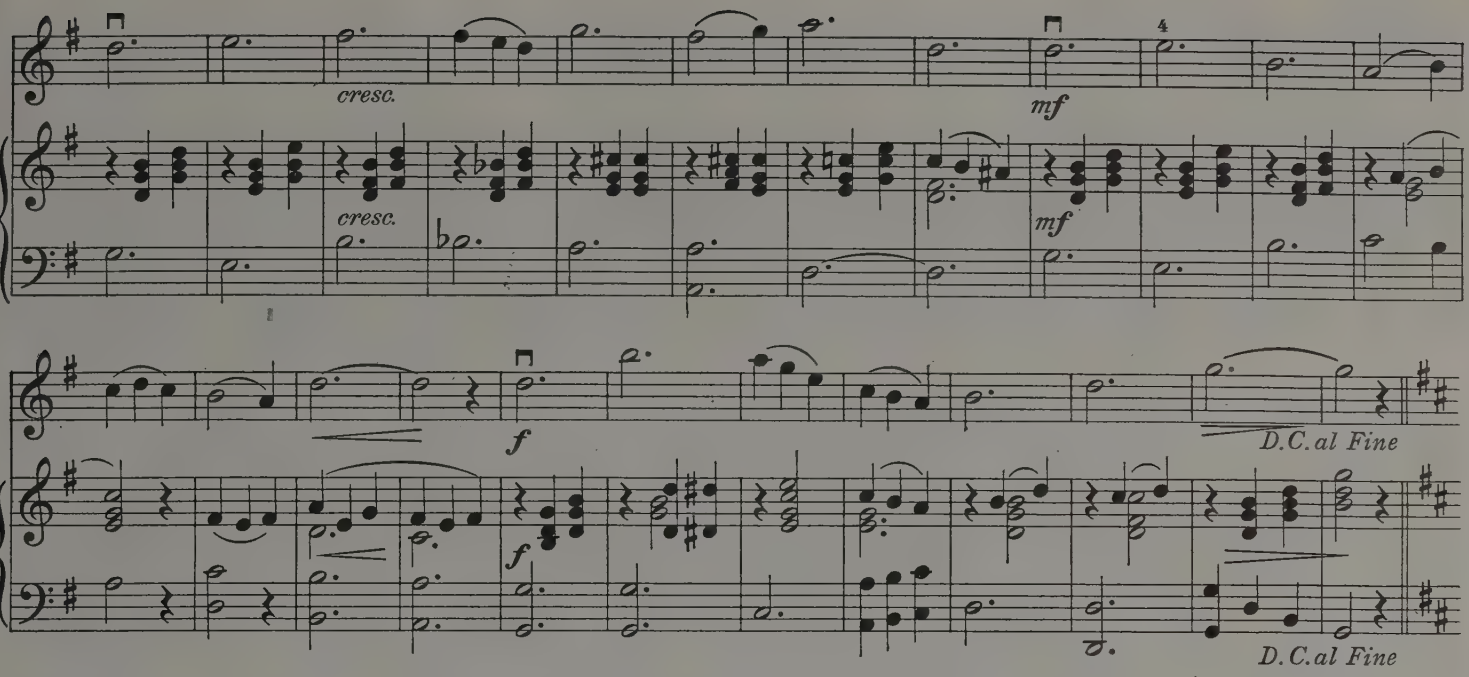
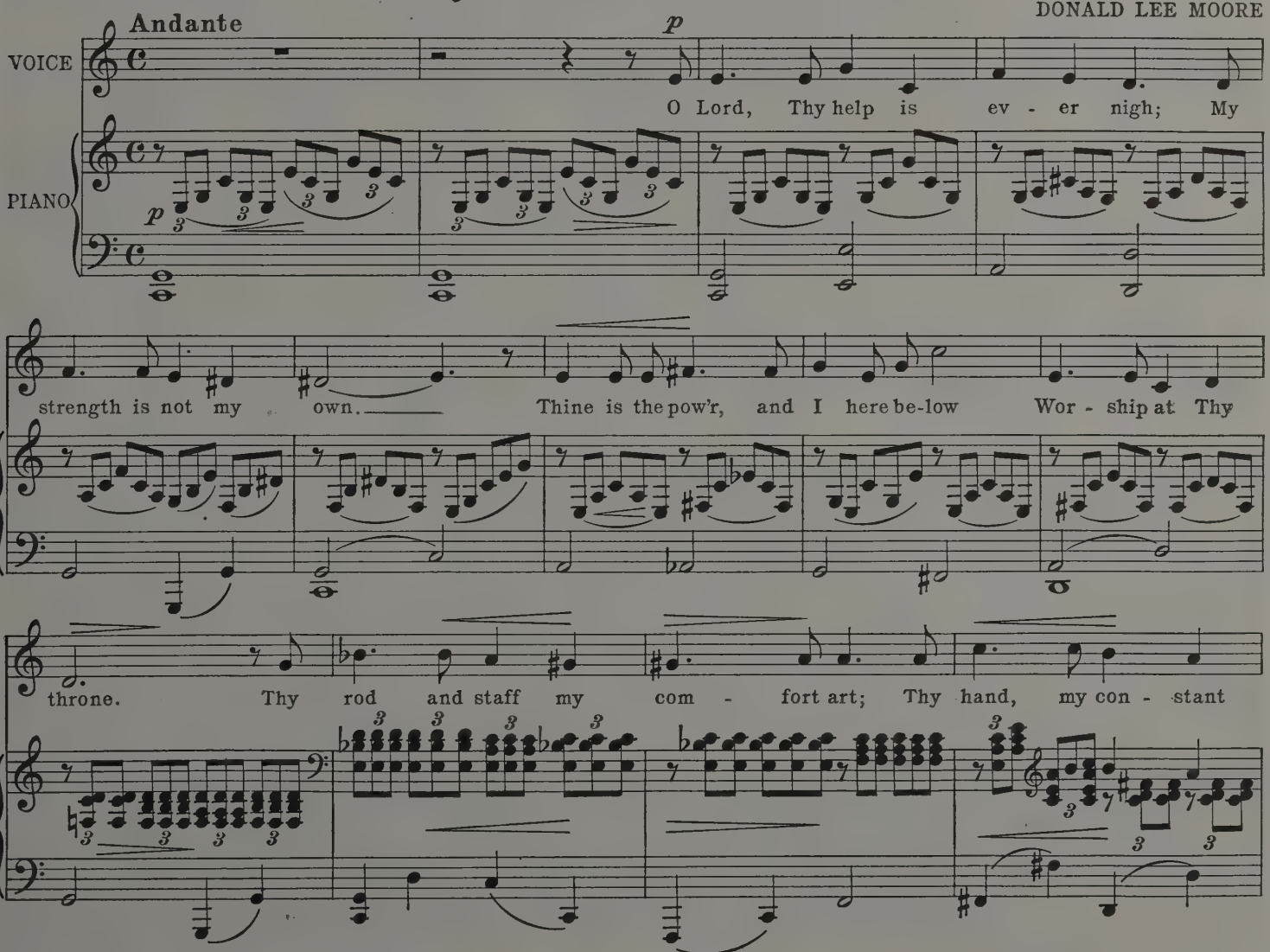


111-40014
Adelaide van Wey

For My Sake Thou Hast Died

DONALD LEE MOORE



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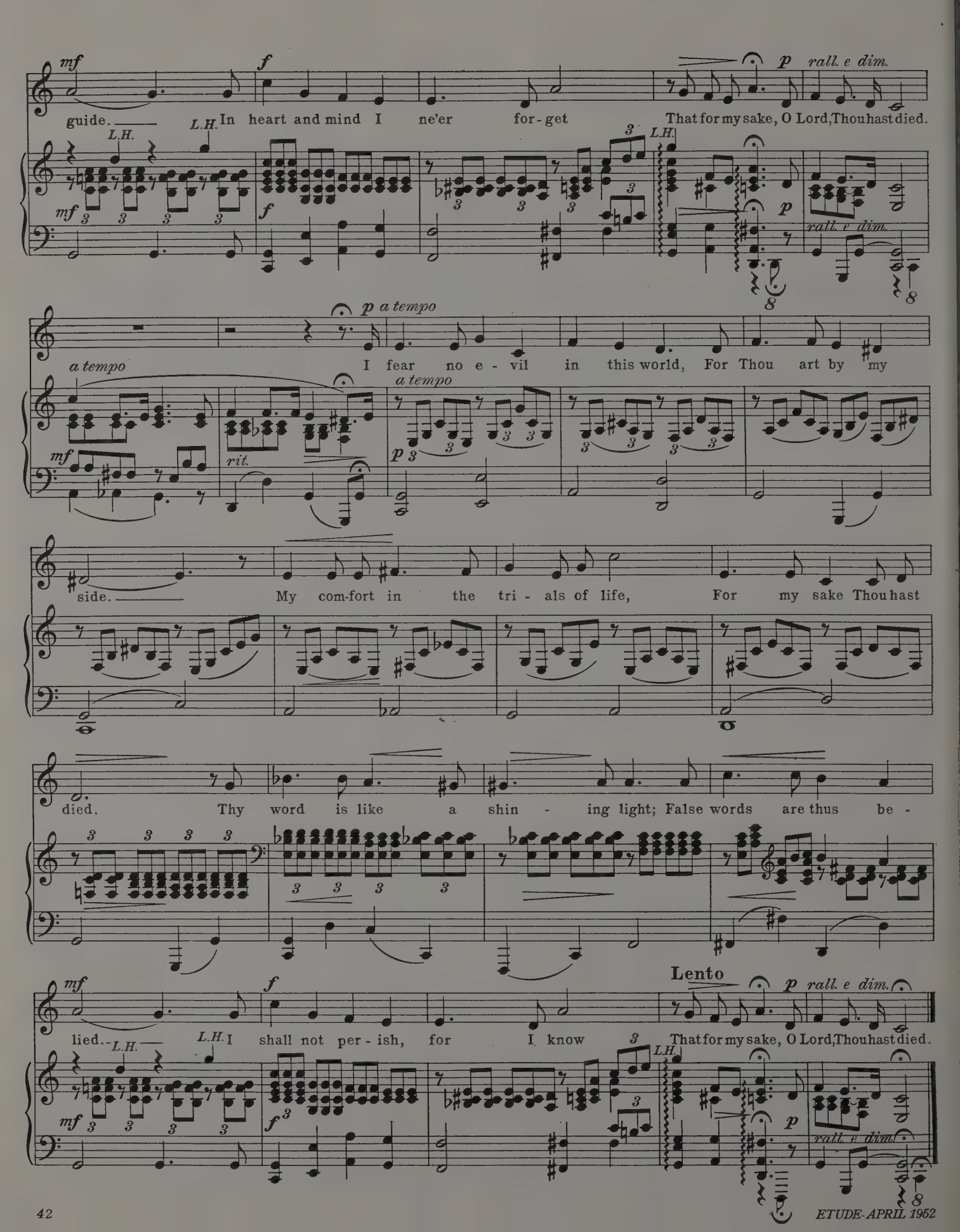
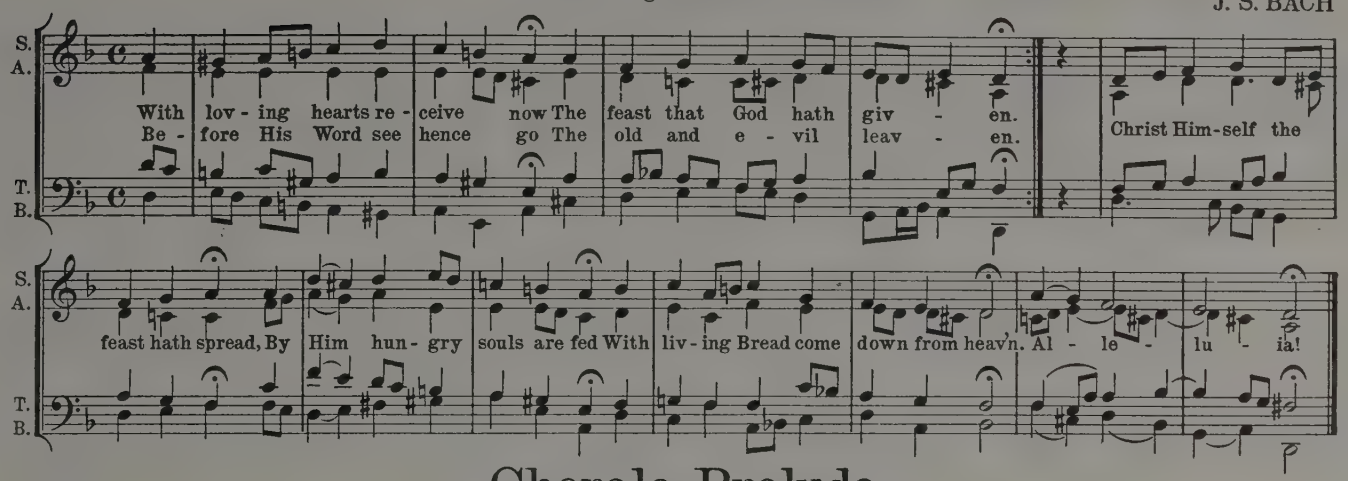

mf f p rall. e dim.
guide. In heart and mind I ne'er for-get That for my sake, O Lord, Thou hast died.
L.H. L.H. L.H.
mf f p rall. e dim.
p a tempo
a tempo I fear no e-vil in this world, For Thou art by my
a tempo
mf rit. p
side. My com-fort in the tri-als of life, For my sake Thou hast
died. Thy word is like a shin-ing light; False words are thus be-
Lento
mf f p rall. e dim.
lied. I shall not per-ish, for I know That for my sake, O Lord, Thou hast died.
L.H. L.H. L.H.
mf f p rall. e dim.

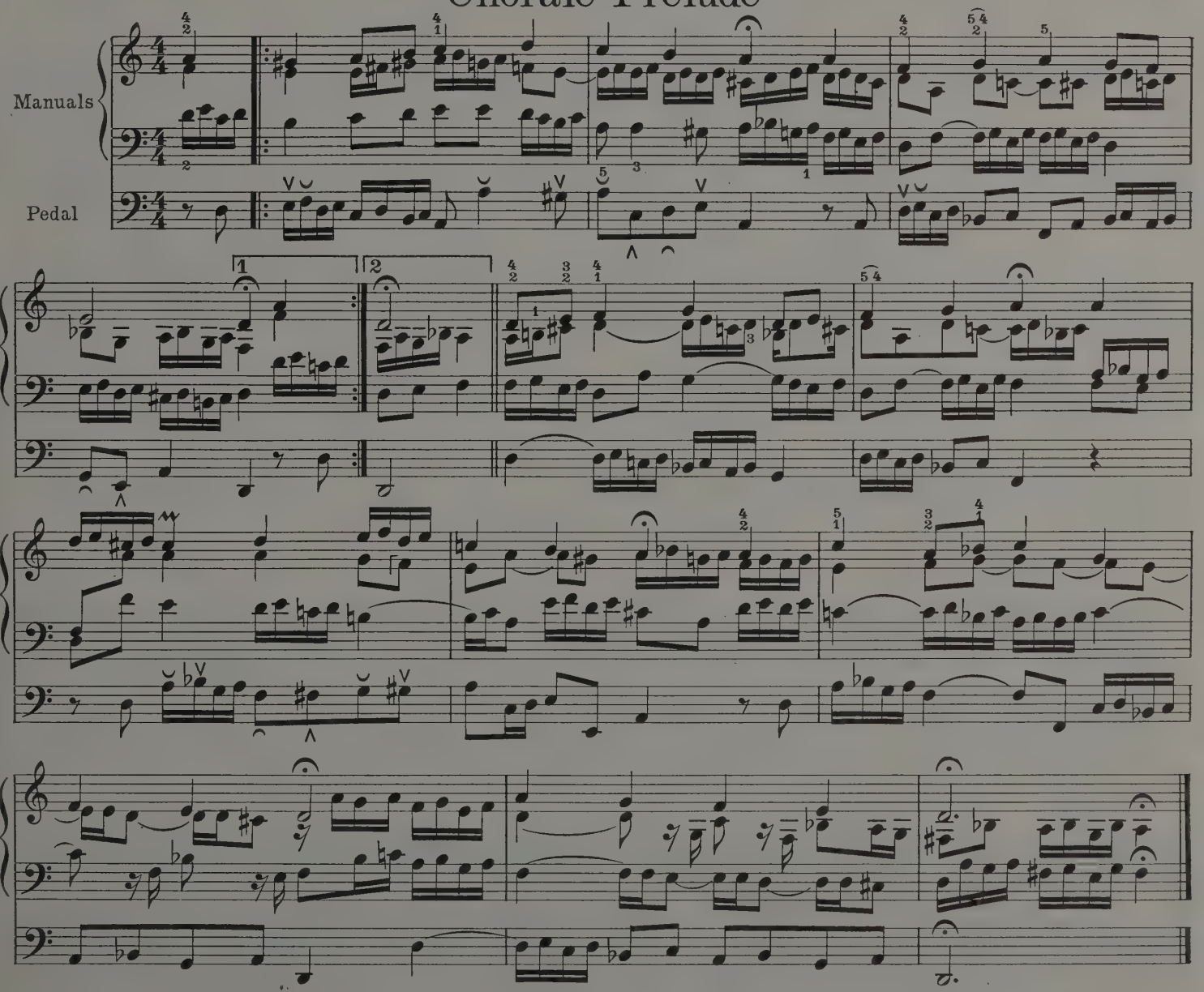
In Death's Strong Grasp the Savior Lay

Christ Lag in Todesbanden

J. S. BACH



Chorale Prelude



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130-41095

Grade 2½.

Playtime

EVERETT STEVENS

Smoothly, with a happy air (♩=about 144)

mp *mf* *f* *mf* *mp rit.* *mp* *a tempo* *mf* *f* *p* *mf* *a tempo* *mp* *poco rit.* *p* *accel. e cresc.* *f* *mf rit.* *p* *pp*

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Grade 2½.

Study in Orange

VLADIMIR PADWA

Allegretto (♩.=72)

mf *f* *p* *Ped.* *segue* *p* *mf*

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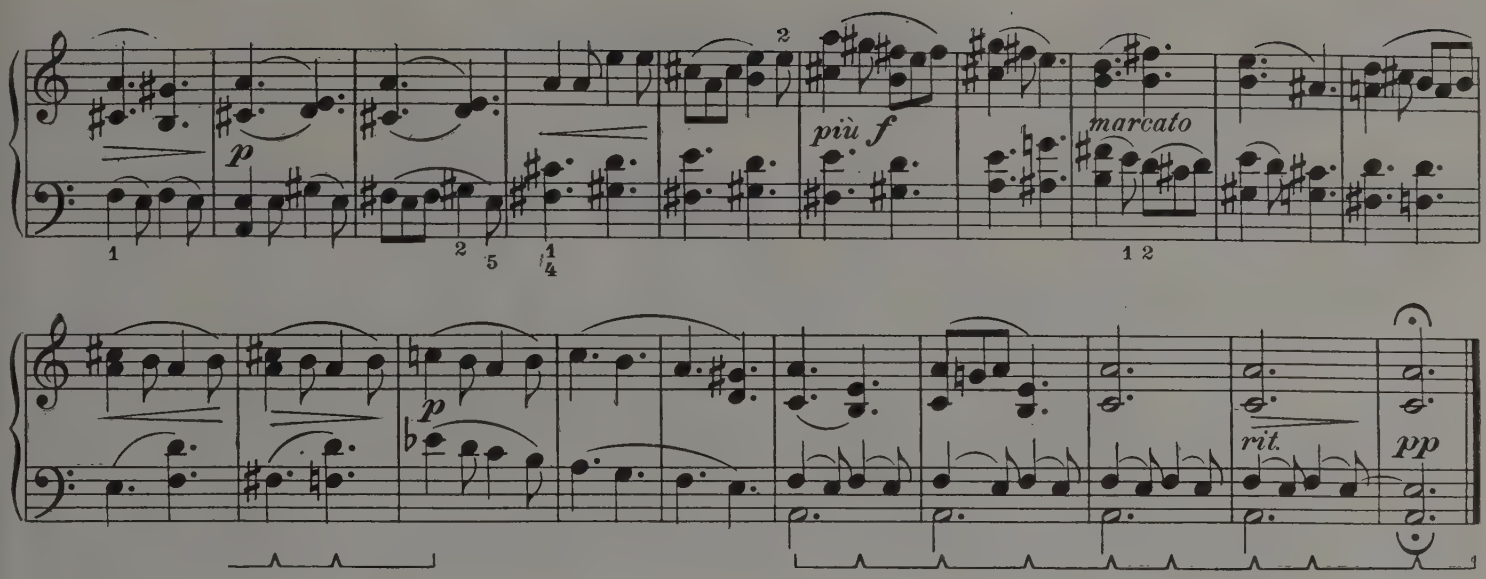


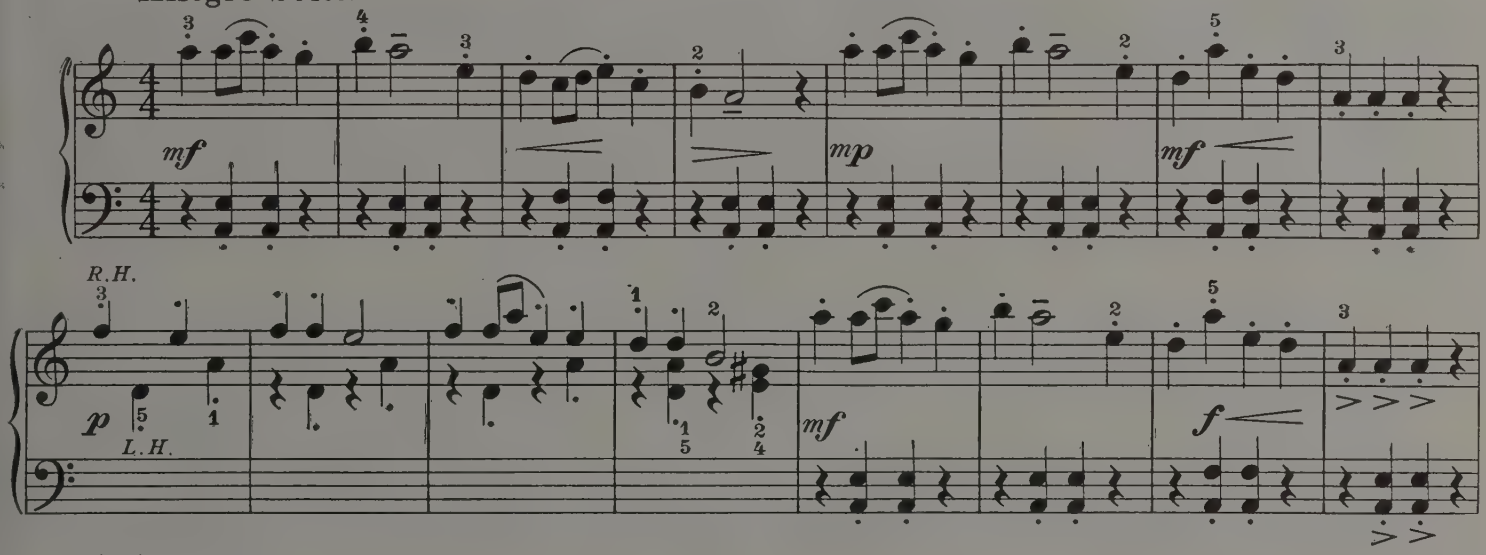
130-41093

Grade 1 1/2.

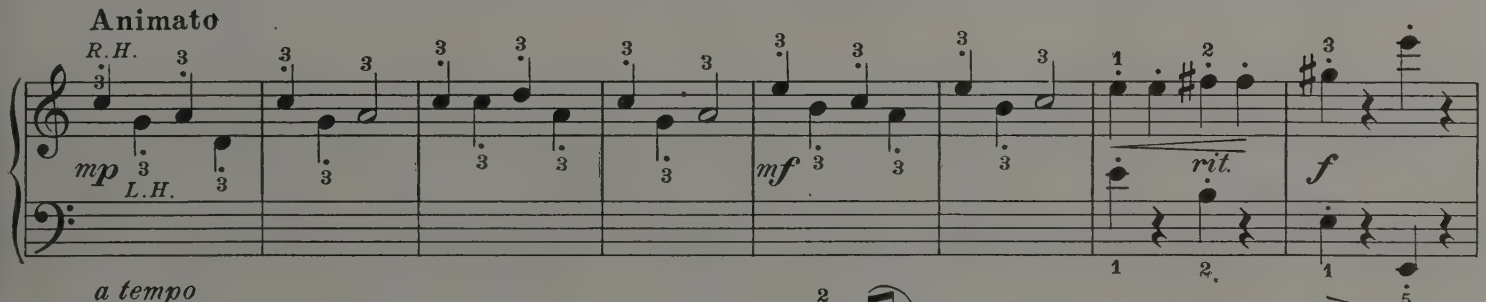
Old Chief Powhatan

MARTHA BECK

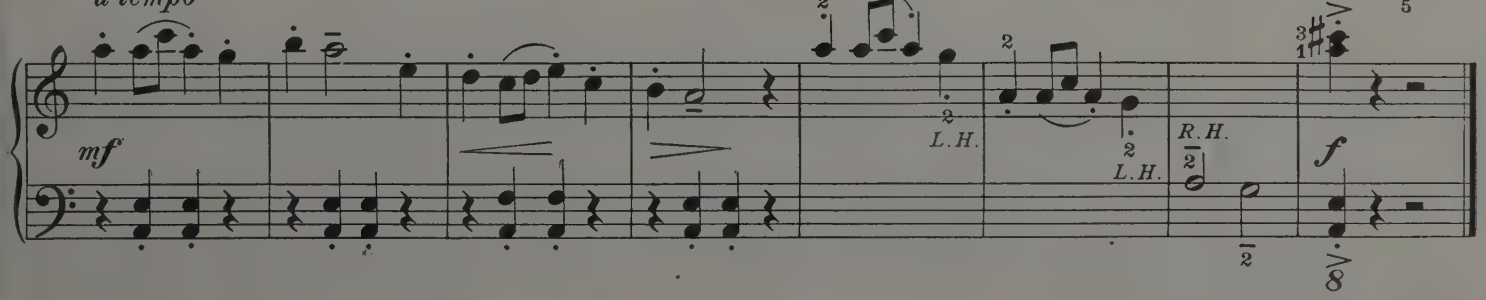
Allegro (♩ = 160)



Animato



a tempo



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110-40169
Grade 1½.

Playing Hopscotch

Allegretto (♩. = 63)

ANNE ROBINSON

mf

L.H.

R.H.

L.H.

L.H.

L.H.

Fine

mp

mp

D.C. al Fine

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110-40172
Grade 1.

High-Stepping Horses

Fast, with strong rhythm (♩ = 160)

MAE-AILEEN ERB

mp

L.H.

L.H.

f

mp

L.H.

L.H.

cresc. *e*

rit. L.H.

a tempo

f

ff

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Come unto Him

from the Messiah

Adapted from MATTHEW 11; 28-30

G.F. HANDEL
Arr. by Ada Richter

p
Come — un-to Him, — all ye that la - bor; Come — un-to Him, ye that are heav-y la-den, and

He will give you rest. *cresc.* *mf* Take His yoke up - on you, and learn of Him, for He — is —

p
meek — and low - ly of heart, — and ye — shall find rest, — and ye shall find rest — un - to — your souls.

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Here at Thy Table, Lord

A Communion Hymn

May P. Hoyt

WILLIAM F. SHERWIN
Arr. by Ada Richter

mp
Here at Thy ta-ble, Lord, This sa-cred hour, O let us feel Thee near In lov - ing pow'r,

Call - ing our thoughts a-way From self and sin, As to Thy ban-quet hall We en - ter in.

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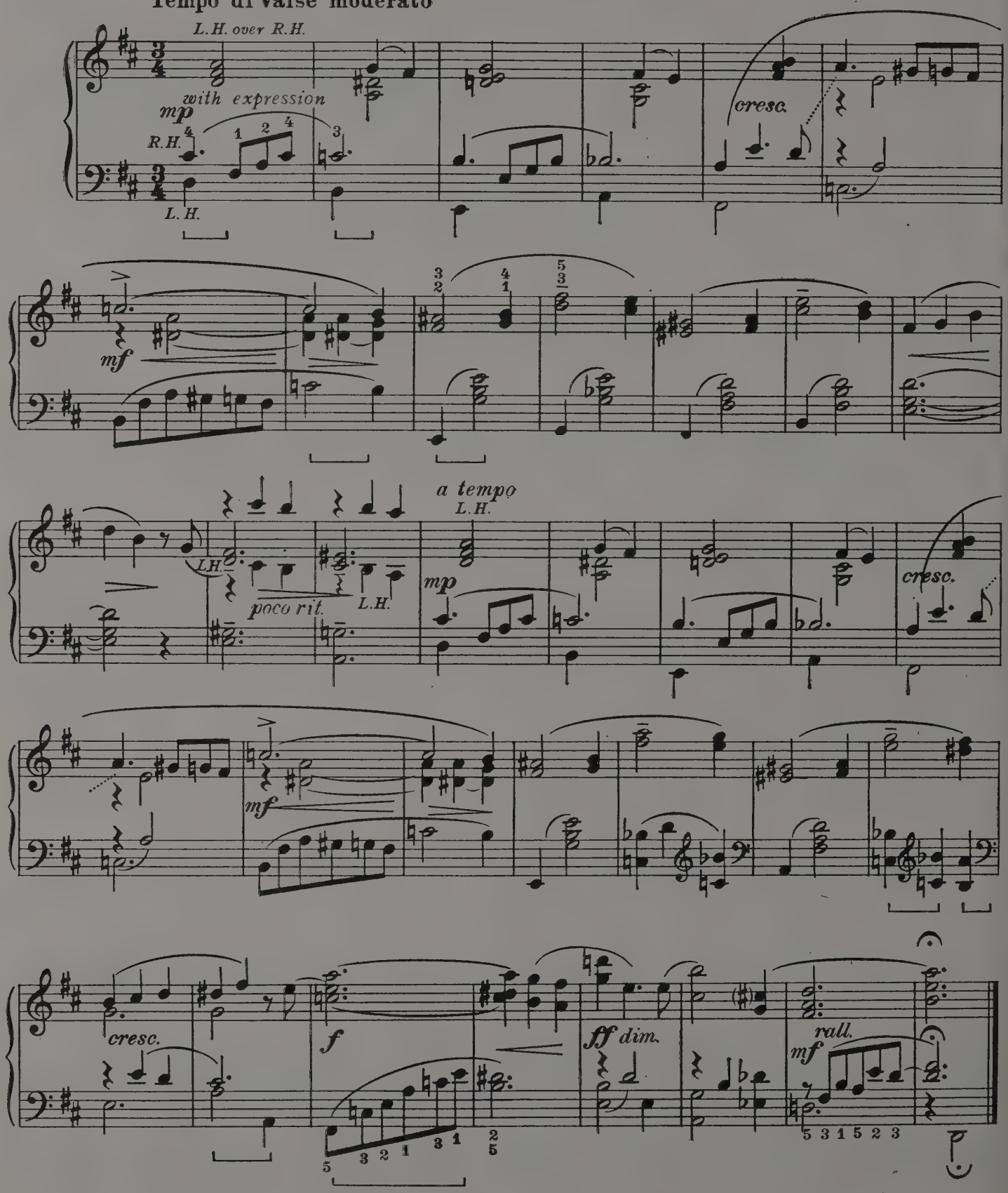
Blue April

STANFORD KING

Tempo di Valse moderato



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THE SWEDISH NIGHTINGALE IN AMERICA

(*Continued from Page* 19)

the calls for his flock.

Jenny Lind fever had now infected the entire country. A Boston coachman—for five dollars—let people kiss the hand that had helped Jenny Lind out of her carriage. A New Yorker collected two shillings from everyone who wanted to kiss a glove reputedly dropped by the singer. A provision dealer in Lynn, Massachusetts, manufactured Jenny Lind sausages. In New York the singer got several votes for Mayor. And in the mid-west the Jenny Lind tea pot was offered for sale. When filled with water and heated on a stove, it was guaranteed to sing just like the Swedish Nightingale.

One man attending her concert in New Orleans became so affected by her rendition of the *Last Rose of Summer* he stumbled out of the theatre into the street offering flowergirls $25 for "the last rose of summer." One New England gentleman attended a Jenny Lind concert despite his wife's threat never to speak to him again if he did so. He never heard another word from her lips until the day she died—thirty years later.

To disperse the tremendous crowd awaiting Jenny Lind at the New Orleans docks, Barnum dressed his daughter in a heavy veil and escorted her through the mob—giving the impression it was Jenny Lind. In Cincinnati which had heard about this ruse Barnum reversed the procedure. He escorted Jenny Lind through the crowd and people waited around for hours believing they had seen Barnum's daughter.

Hardly an important person in the United States failed to hear Jenny Lind sing. Washington Irving and Henry Clay attended her concerts despite their infirmities of old age. President Fillmore and his cabinet called upon the singer in Washington, and so did Daniel Webster. Jenny Lind received a copy of "Uncle Tom's Cabin" from its author Harriet Beecher Stowe. Colonel Washington, a descendant of George Washington, took the singer through Mount Vernon and even gave her a book from the first president's library.

One of the devices Barnum had used to sell Jenny Lind to the American public was to emphasize her charitable nature. In every press release he mentioned her large gifts to charity. He was, oddly enough, not exaggerating. Jenny Lind had almost an obsession for donating money to charity. She gave her entire share ($10,000) of the first concert's proceeds to New York charity institutions. And she later admitted the chief reason she had accepted Barnum's offer was to enable her to endow a hospital in Sweden.

Consequently she was besieged constantly with requests for money. Swedes asked for gifts just because they were Swedish. While on tour the singer received about two dozen begging letters a day. A woman in Pittsburgh wrote she had just given birth to twins which she named P. T. Barnum and Jenny Lind. She asked for $5,000 in cash as well as funds to cover their support and education.

Jenny Lind gave a total of 93 concerts under Barnum's management and earned about 180,000 dollars. Then she asked the showman to release her from her contract. Barnum readily agreed. Not only had he reaped a far greater profit than he had anticipated (about $200,000 net) but he was anxious to return to his other numerous business enterprises. Soon afterward Jenny Lind married Otto Goldschmidt, who had taken Benedict's place in the company. They had a brief honeymoon in the United States (even paying a visit to Niagara Falls) and then Jenny Lind started touring again—this time under her own managership. In May 1852, after touring almost two years in America, she departed for Europe with her husband. She was rarely heard in public again.

Jenny Lind's American tour was historically significant because it gave such a tremendous impetus to America's musical development. More than anything else, it made America musically conscious and encouraged other European artists to consider crossing the Atlantic. In 1852 both Henriette Sontag and Mme. Alboni visited the United States, and three years later the pianist Thalberg started his American tour.

America never forgot Jenny Lind's American tour. Years later young men were sending Jenny Lind valentines to their sweethearts, women were buying perfume in Jenny Lind bottles, and restaurants were serving the Jenny Lind pancake. In Boston a clipper ship was christened "The Nightingale." In New York there was a Jenny Lind saloon. And as late as 1880, Mrs. John Drew and Fanny Davenport were touring in "Jenny Lind in America."

The English magazine *Punch* remarked in a moment of pique that Jenny Lind's concert tour was so successful that it dissolved the American republic and had Jenny Lind crowned Queen Jenny I of America. Perhaps they weren't too wrong at that. THE END

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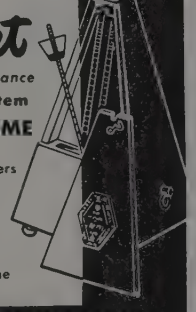

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HERE IS MARY GARDEN

(*Continued from Page* 14)

have, but no marriage, no love affairs —nothing shattering. After she has arrived, she may do as she pleases; but for three years she must live as a novice to her art. And for three years only! If by then she hasn't learned how to sing, the chances are she never will. She'll remain one of those wretched beings who are always *going* to do big things and never do them. When a girl comes to me, the first thing I ask is how long she has studied. If she says, 'Six—seven years,' I say, 'Goodbye, my dear; there's the door.'

"The thing to remember about vocal emission is that the voice must go *out* and *over*. This is achieved—never too quickly!—by means of proper breathing and proper resonance. The correct breath is the athlete's breath; from the diaphragm and supported by the strong abdominal muscles. Most Americans breathe on top—somewhere in the region of the chest, the throat. Chest and throat have nothing to do with the singing! You breathe from the diaphragm and you resonate in the *masque*.

"I never get hoarse; never have and, I am sure, never will. Because I breathe properly. When I sang Richard Strauss' 'Salome,' with an orchestra of 120, my voice cut straight through, the high tones coming low and the low tones coming high, and all of them fusing to soar out and over. And I never got tired. After the Dance of the Seven Veils in 'Salome,' I was actually re-vitalized. The athletic breathing necessary for the extra exertion of dancing put new vigor into me. I sing as I speak, and I speak as I sing—all on the strong diaphragmatic breath.

"So much for actual vocal study, which is important, of course, but by no means the whole story. Your audience wants more than good tones. It wants to be lifted, carried away, by the strength, the truth, the wholeness of what you send out to them from the stage. Some of this can—indeed, *must*—be learned; some of it has to be born in you. What must be learned includes languages, musical background, the routine of opera, the detailed workings of a great opera house. And it is this, precisely, which the American singer cannot find in her own country. You have but *one* permanent company—think of it! in all this vast, rich land, only *one!*—and if she gets in there at all, she is lucky!

"For years people have been crying and pleading that America needs more opera houses—with what result, you know as well as I. That is why I am so delighted with the work of Carleton Smith and the National Arts Foundation, which alone has had the sense and the vision to attack the problem the other way about. Instead of moaning about the lack of opera houses *here*, they are seeking out superb young voices to send, on a scholarship basis, to established opera houses abroad for training and experience. Already the Berlin Opera is coöperating, and those who choose the German field as their goal can look forward to working there. Similar arrangements have been made with French and Italian houses. And when the young singers plunge into work there, they will be able to master one style completely before attempting anything else.

"About the purely dramatic side of opera, I have nothing to say. Either you are gifted with the power to create living human beings on a stage, or you are not. In either case, nothing can be done about it. I have never been through any course of study such as they give in the dramatic academies. They may possibly do for other people; for me— NO! Technique in acting is more likely to suppress than to inspire, and if acting is not inspired it is nothing. This I say from my own personal standpoint. How did I win audiences? I dominated them. I walked out on the stage with the consciousness of a conqueror, and instantly they knew that I was one. How did I obtain that consciousness? Well, to begin with, I *never* went on until I was ready to give a perfect performance. Then, when I stepped onto the stage, my own confidence vibrated through me in a thrill which I, in turn, was able to send out through the audience.

"Another important thing to think about is finished, polished perfection of performance. An illustration will explain what I mean. When I created 'Pélléas et Mélisande' (the most difficult opera in the world), Oscar Hammerstein came to Paris to engage me. I sent my sister into the house with him, to watch his reactions to *Mélisande*. After the first act, his reactions were *comme-ci, comme-ça* (this or that, undetermined). After the second, he began to look alive. After the third act, he said, 'Let's go backstage and tell Mary I'm buying the opera.' But when he told me, I said, 'Not quite so fast! You don't buy me or the opera until I know whom I am to sing with. I'll sing *Mélisande* with no one in your present company.' So he asked me whom I wanted, and I said it would have to be the other four principal singers who had created the opera with me at the Opéra Comique in Paris. And Hammerstein engaged them for me. The five of us came over and sang the work exactly as we had prepared it in Paris. And Hammerstein had the scenery painted in Paris, after the original. The work we brought to New York was perfect. Naturally—it was *right*.

(*Continued on Page* 56)

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SELECTING APPROPRIATE CHURCH MUSIC

(*Continued from Page* 24)

emphasized. In my travels around the country I am called upon to meet with music committees and with organists and choirmasters to discuss particular problems. One conference recently was to discuss the appropriateness of music played by a certain organist.

Before meeting with the committee I had a long talk with the organist, at which time he recounted all his woes and troubles. He stated that some of the musical people in the church, and the chairman of the music committee in particular, had complained that the music he played was good but not appropriate for the service.

He mentioned that he had played "Divinum Mysterium," by Purvis, as an offertory, and the people hadn't liked it at all.

Now, I think the Purvis "Divinum Mysterium" is a beautiful work, and when well played as a prelude at Christmas-time, with other Christmas numbers, it is an excellent and appropriate piece of music.

But, as an offertory, I say, "No." To begin with, it is too long. In the second place, some might think it not solemn enough for an offertory. Its ending is over-brilliant. Altogether it does not fit that particular spot in the service.

I mentioned this to the organist, the music committee, the minister and a trustee of the church. We went over recent programs and I concluded that the organist, an excellent musician otherwise, had a positive genius for selecting numbers unsuitable for the service.

As tactfully as possible, I set forth my views on what makes a good offertory and why. Since, then I have been gratified to receive letters from the organist and the minister informing me that the organist is once more high in favor with his congregation.

Programs and titles interest me; and this was another point on which the organist had been criticized. I made the point that there are many works which are musically acceptable but which have cheap or inappropriate titles. In such a case I suggest making up a simple, dignified title and substituting that for the actual title of the work.

Not all my colleagues agree with me on this. An organist friend maintained it was a waste of time to concern oneself with titles, since no one read church programs anyway. To prove it he showed me a program from his church headed by this item:

PRELUDE *Dumme Teitel* Sussiglotz

He vows that no one made any reference to the title, and the prelude went off just like any prelude on any Sunday morning.

Perhaps so; but I cannot believe that I could get by with this in my church; and I doubt if many others could either.

In next month's organ department I am going to publish and comment on an excellent repertoire submitted by one of our readers, Mr. Foster Hotchkiss. I think that readers who have written that they found helpful the lists of repertoire printed in recent months will be interested also in Mr. Hotchkiss' selections.

THE END

WOULD YOU LIKE TO BECOME A SUCCESSFUL SINGER?

(*Continued from Page* 11)

Ambition. Many young singers are ambitious to begin their study of singing, but comparatively few seem to retain the necessary "drive" to attain success. This is especially true when they encounter difficulties and disappointments. Many are unwilling to do the required work, which alone can assure success. Also, many lack the patience, which at every turn, confronts the singer. Another problem is that of the competition, which today is keen, and which must be met with a resolute determination to promote self-advancement and self-improvement to such a degree that all resistance encountered along the way, may be conquered.

Five—a Correct Mental Attitude. One of the most-to-be-envied and priceless gifts, which any singer can enjoy is the ability to relax mentally and physically. An audience will be quick to observe that the singer is literally tied up in "knots," or is intimidated by fear and inhibitions. On the other hand, audiences seem quick to recognize a complete freedom of self-consciousness and embarrassment, and will be "literally drawn" to the singer who is self-assured.

Six—Emotional Stability. One thing is certain concerning the professional singer. It is simply impossible to sing well, if one is a confirmed pessimist, or manifests a negative attitude of mind. The singer, of all people, must display a positive attitude toward life. His spirits must be buoyant and he must have a great love for his work. He must radiate optimism. Also, he must like people. Many singers become "sour" on the world, and then wonder why they fail. It is because their negative attitude communicates itself to their audiences (*Continued on Page* 58)

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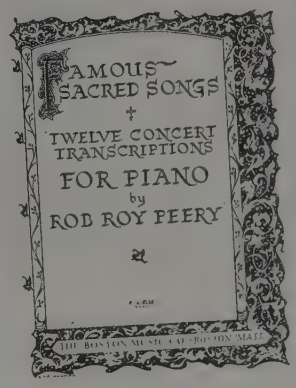

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THE WORLD OF *Music*

Music Week will have its 29th annual observance May 4 to 11. The keynote for this year is "Make Your Life More Musical." A "Letter of Suggestions" for local chairmen and workers has been prepared for free distribution and may be secured by addressing National and Inter-American Music Week Committee, 315 Fourth Avenue, New York 10, N. Y.

Karl W. Gehrkens is to be honored by Oberlin College on his 70th birthday, April 19, with the dedication to him of the Karl W. Gehrkens Music Education Library. Dr. Gehrkens, now Professor Emeritus of Oberlin College, was head of the Music Education Department of the College from 1907 to 1942. He was the founder of the Music Education Library. Dr. Gehrkens is nationally known in the music educational field and has held various posts of importance. He was Music Editor of the Second Edition of "Webster's International Dictionary." Since 1930, Dr. Gehrkens has been head of the "Questions and Answers" department of ETUDE.

Robert Russell Bennett has received the fourth annual Richard Franko Goldman commission for a work to be played this summer on the Mall in Central Park.

Alexander Hilsberg has resigned as associate conductor of the Philadelphia Orchestra to devote full time to guest conducting assignments.

Musical history was made at the Metropolitan Opera House on February 2, when a new *Brünnhilde* in the person of ***Margaret Harshaw*** was created with results nothing short of sensational. Miss Harshaw, a Philadelphia singer who joined the Met as a contralto in 1942, took over the dramatic soprano rôle of Brünnhilde in Götterdämmerung—one of the most demanding of all Wagnerian rôles—and acted and sang "with the commanding assurance of a veteran."

The American Society of Ancient Instruments will hold its annual festival on April 23 and 24, with concerts at Valley Forge Memorial Chapel and the Academy of Fine Arts in Phila. There will be afternoon and evening concerts on both days. The five members of the Society are: Jo Brodo and Florence Rosensweig, Pardessus de Viole; Maurice Ben Stad, Viola da Gamba; Benjamin Gusikoff, Basse de Viole; and Julea Stad Chapline, Harpsichord.

Carl M. Roeder, widely-known piano teacher who had had a studio at Carnegie Hall for fifty years, died suddenly in New York City on January 24, at the age of 81. He was formerly a noted concert pianist.

George H. Gartlan, for forty-eight years director of music in the public schools of the City of New York, will retire at the end of the

(*Continued on Page* 61)

All-City Junior String Quartet from the Public Schools of Detroit, Mich. L. to R.—Gerald Rosen, age 12, 1st violin; Mary Ann Niemiec, age 13, 2nd violin; Robert Newkirk, age 14, cello; Rita Ritz, age 14, viola. The group is scheduled for appearances at the MENC convention being held in Philadelphia, March 21-26.

Organ Questions

Answered by FREDERICK PHILLIPS

• *What do you think of these specifications for a reed organ—from left to right: Bass Coupler, Diapason 8′, Cor Anglais 8′, Viola 4′, Viola Dolce 4′, Vox Humana, Celeste 8′, Clarone 8′, Vox Angelica 8′, Melodia 8′ and the treble coupler? Do you think a reed organ should contain 16′, 4′ and 2′ stops in both bass and treble? Could you send me the addresses of dealers in two manual reed organs? In our church we have an old good toned tracker action pipe organ which has the following stops: Swell—Stopped Diapason 8′, Melodia 8′, Dulciana 8′. Pedal—Bourdon 16′, usual couplers and tremolo. The Great Diapason are front pipes and very loud. Pedal Bourdon also has great volume when coupled to manuals, and the organ as a whole has a heavy tone. Our organ tuner says we have space on the console for two stops on the Swell and three on the Great. What stops do you suggest adding? We do not need volume stops.*

J. V. Z., Washington

The specifications given for the reed organ impress us as very satisfactory, both as to tonal quality, ensemble effect, and pitch, though a 4 foot stop in the upper register might improve it—unless of course the Viola runs through both treble and bass sections of the instrument. Sometimes a 16′ stop is used in the bass, but more often than not this is simply the equivalent of the bass coupler—so you already have proper provision for this. There should be sufficient 4′ stops in both treble and bass to give proper brilliance where it is needed. Stops of 2′ pitch are hardly necessary, though some reed organs have such a stop in the bass by means of which a light ethereal left hand accompaniment may be used against a right hand solo stop in the treble. We are sending you the addresses of a couple of firms who might be able to supply two manual reed organs. As regards the pipe organ, we might suggest the addition of an 8′ Aeoline (or its equivalent) to the Swell for soft effects, and for moderate volume add either a not too loud Violin Diapason or Oboe. On the Great you could add either a Gamba 8′ or an Oboe, in case it is not used on the Swell. The Octave 4′ would also be a desirable addition to the Great, but we believe the addition of two stops would be enough. If the Pedal Bourdon is too loud for a soft or moderate organ try using it without couplers, and only in rare cases is it advisable to couple it to the Great.

• *I have been playing the school organ (electronic) for different occasions, and would like some advice on music that can be played for Thanksgiving, Christmas, Easter, and other everyday assemblies. I have used* Largo, *Dvořák;* Berceuse, *Godard; and* Arioso, *Bach. Most of the students prefer something with a nice melody.*

J. O., Pennsylvania

We are sending a couple of printed lists, in which we have marked an X opposite interesting numbers for general use, a T for Thanksgiving, C for Christmas, and E for Easter. In addition we might mention the following excellent Christmas numbers: *Christmas March,* Merkel; *Christmas Pastorale,* Matthews; *Christmas Pastorale,* Harker; *March of the Magi,* Dubois; *Nazareth,* Gounod; *O Holy Night,* Adam; *Holy Night,* Buck; *Gesu Bambino,* Yon. For Easter we could add *Easter Morning,* Malling; *Ressurrection Morn,* Johnson; *Hosanna,* Wachs; and such festive numbers as *Grand Choeur in Bb,* Dubois; and *Coronation March,* Meyerbeer. For Thanksgiving we believe there are organ transcriptions of *Come Ye Thankful People* and the old Netherlands *Song of Thanksgiving.*

• *As I am now serving a small church, I should like to have the addresses of organ companies making organs suitable for small auditoriums, looking to the possible purchase of such an instrument for our church. I should also like to know the dates of any articles which may have appeared in ETUDE discussing the general subject of small organs.*

W. D. M., Illinois

We are sending you a list of responsible organ manufacturers, who are equipped to furnish such organs, and suggest that you make contact with any of these firms. The following issues of ETUDE have contained articles on small organs:

January 1950, page 26—"Improvements in Small Pipe Organs."
April 1948, page 223—"Representative Two Manual Organs."
March 1946, page 137—"Can the Small Organ Be Expressive?"
June 1942, page 379—"How to Get Better Results from Old or Small Organs."

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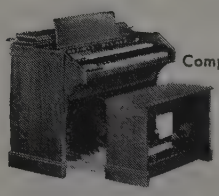

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Junior Etude

Edited by Elizabeth A. Gest

What Do You Think?

WHAT do you think about when you are playing your "piece," either when you are alone, or when playing for your teacher, for your friends, or when playing in recitals?

Brains seem to be always thinking—that's their job; but it often happens that if you do not keep the thinking business under control, all sorts of queer things which have nothing whatever to do with music, will play tag in your brain and clutter up the space which should be left open for thoughts about the piece you are playing, and about the way you are trying to play it; about the things your teacher told you to do when you play it; and, also about the composer who wrote it.

Are you trying to play the piece the way the composer would like to hear it played? Or are you merely banging out some loud sounds without expression and making the piece something he would scarcely recognize?

After all, the composition is his, not yours and the audience is listening to his composition, not to yours. They are really listening to him, not to you! So, all you have to do is to present his music to the audience. If nobody thought that, the audience could not have a chance to hear the music of Bach, or Mozart, or whoever the composer might be, and the performer must make a good job of presenting the composition. Otherwise he is not being fair to the composer, and no one wants to be considered unfair, even to a composer!

Who Knows the Answers?

Mozart

(Keep score. 100 is perfect)

1. Was Mozart born in 1737, 1756, 1791 or 1809? (5 points)
2. Was he born in Hamburg, Salzburg, Munich, Manheim or Swickau? (5 points)
3. Was this in Austria, Germany or Bohemia? (5 points)
4. Was he a child prodigy or did he take up music at the age of 17? (5 points)
5. Did he travel as a concert pianist? (10 points)
6. What countries did he visit? (20 points)
7. How old was he when his first sonatas were published? (15 points)
8. Which of the following operas did he compose: "Don Giovanni," "La Gioconda," "La Sonambula," "The Magic Flute," "Romeo and Juliet?" (10 points)
9. Did he compose eleven, seventeen, twenty, or over forty symphonies? (15 points)
10. Did he die in 1771, 1791, 1832, or 1847? (10 points)

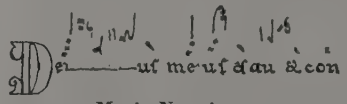
Answers on next page

A Music Master and His Choir Boys

By Leonora Sill Ashton

ONE DAY, nearly a thousand years ago, a group of choir boys were practicing hymns and chants for the service of the church. That day, as they did every day, they sang carefully and thoughtfully, fitting each separate word to the melody. When the practice came to an end the boys walked slowly away to their homes. They were too tired to run.

Guido, the choir master, watched them go and shook his head. He told himself, "There must be some easier way for these boys to learn their hymns and chants than to practice as they do now. At the rate they are progressing and doing it



Music Notation
Tenth and Eleventh centuries

from memory, every tone and every word, it takes just about ten years for a boy to learn the hymns and chants correctly. And," he shook his head again, "by that time he is no longer a boy!"

As the choir master sat thinking of his boys he heard singing in the distance. He listened to the hymn. He knew the Latin words and the melody well. It was a hymn composed about the year 770, but he noticed something strange in that hymn he had never noticed before, although he had often sung it in choir himself. He had never noticed until that moment that the first syllable in each of the six lines was set to a tone of music one degree higher than the preceding. Softly he sang the six syllables, as they sounded in the hymn, Ut, re, mi, fa, sol, la. The tones set to those syllables were the six tones of the scale as it was used in church music at that time, the eleventh century.

"Why not use those syllables as names for the tones of every scale? Why, that's a fine idea! It would save the boys the tedious task of learning all the modes and fitting all the words to the modes."

Guido d'Arezzo's heart beat faster and faster. "Such a method could become a regular formula which might be used for learning any music. In any case, the boys would, at least, be able to learn to sing the tune first, then fit the words in afterwards."

The next time the boys came, Guido put his plan into action, and what a wonderful way it proved to be for learning the hymns and chants! Instead of

(*Continued on next page*)

Kodak Contest
Melissa Haley (Age 12)
Prize Winner Class B

Piano Park

By Frances Gorman Risser

In Music Land lies Keyboard *Town*, where just one street runs up and *down*; and in small homes of black and *white*, tunes spend their time, both day and *night*. Their pictures on the staff are *clear*, but notes themselves do not *appear*; their voices chatter, laugh or *cry* when nimble fingers scamper *by*. The note-folk walk and romp and *play*, but out of sight they always *stay*; behind piano-walls, so *dark*, they ramble in Piano *Park*.

taking ten years to learn the music of the church, a choir boy could learn it in about six months. Of course music was not written down on paper in those days as it is today. Some choir masters of that time said it would not be possible for the boys to learn so much in such a short time, but others saw the value of the new method and adopted it for their own choirs.

Today that method has spread all over the world. The first syllable, "*ut*," which Guido used, has been changed to "*do*," and the additional syllable "*si*" or "*ti*" has been added to make the scale complete; but the system is as Guido used it in the eleventh century. "*Do-re-mi-fa-so-la-ti-do*." These are the syllables used in many parts of the world, the one language which the people can read, speak, sing and understand!

No Junior Etude Contest This Month

Maureen Naughton (Age 11)
Barbara Pappas (Age 12)
Shirley Samuels (Age 8)
Patricia Frost (Age 10)

Dear Junior Etude:

I play in our Piano Quartette Group and like it very much. In the picture I am playing bass on the grand piano. We should like to receive letters from other Junior Etude readers.

Patricia Frost (Age 10), California

I hope to be a concert pianist and teacher. I also play violin in our high school orchestra. I would like to hear from some one interested in music.

Shirley Ann McIntyre (Age 13), Ohio

In your Junior Etude I saw the Letter Box section and hope some of your readers will write to me. I have music lessons twice a week and belong to the Glee Club in school, the Philippine Women's University.

Violeta Ramos (Age 17), Philippines

Answers to Quiz

1. 1756; 2. Salzburg; 3. Austria; 4. child prodigy; 5. yes, in childhood and made many appearances with his little sister; 6. Germany, France, Austria, England, Switzerland, Italy; 7. in his seventh year; 8. "Don Giovanni," also called "Don Juan" (pronounced Don wan) and "The Magic Flute;" 9. over forty (forty-nine); 10, 1791.

Letter Box

Send replies to letters in care of Junior Etude, Bryn Mawr, Pa., and they will be forwarded to the writers. Remember foreign mail requires five-cent postage; foreign air mail, 15 cents. Do not ask for addresses.

Dear Junior Etude:

Without any doubt the piano is the most popular instrument here in Malta. Every year a professor of music comes here from London to examine about nine hundred music students in piano and violin. Some students win scholarships. We have weekly recitals here and very often we have concert artists who come here from Italy. We have a symphony orchestra, and every town has a Brass Band Club. We also have opera and we hear a great deal of good music on our radios. The Etude helps me a great deal in my music education. I would like to hear from some Etude readers in America.

Valerie Flamini Philcox (Age 15), Malta

Richter Junior Music Club Chadbourn, N. C.

Edward Coleman, Bobby Williamson, Richard Williamson, Carolyn Hill, Louise Buffkin, Nellie Ruth Edmond, Laura Enzar, Martha Strickland, Saidie Edmond, Bertha Edwards, Willa Fay Worley, Dorothy Hinson, Linda Mears, Elizabeth King, Nancy McNeil, Eva Grey Elvington, Linda Small, Pansy Collins, Ann Neal Strickland, Addie Jo Enzar, Barbara Strickland, Billy Parrish, Judy Worley, Carolyn Cole, Judy Small, John Kampe, Willie Strickland, Mrs. Melton.

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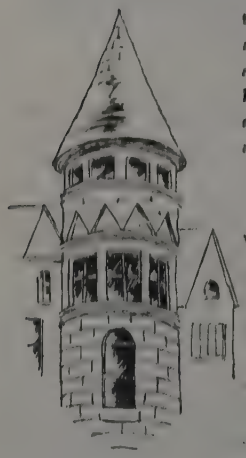

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TOURING BOY CHOIR

(Continued from Page 13)

school is from 5 to 5½ years, representing a very important age period. The boys now enrolled come from 15 different states and from Canada.

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Anyone who talks to a group backstage is delighted to discover how well the director has succeeded in his desire to keep the choir members unspoiled and to make them "just fine and natural American boys."

THE END

HERE IS MARY GARDEN

(Continued from Page 50)

"Remini-sences? Well, Debussy was perhaps my closest artistic friend. Everything he wrote, he went over with me. He was a marvelous genius, with a heart both tender as a child's and hard as a stone. As a man, I did not find Massenet interesting. He always used superlatives of praise—and said exactly the same thing to everybody. No matter who sang his music, all were assured that *their* performances were the most glorious, the most superb, etc., etc. Puccini made no impression on me at all. But why bother about the men who wrote the music? It's the music itself that counts!"

THE END

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PRACTICING MEANS THINKING

(*Continued from Page* 25)

Then on to 132. And so on. It must be understood that these figures are purely arbitrary and need not be at all closely followed. But the principle is important, for it results in rapid and accurate playing more quickly than any other method of practice. Furthermore, it allows the player to remain relaxed as tempo increases.

So far we have considered practicing only as it applies to good intonation. While granting that this is of the first importance, we must remember that there are other points almost equally important that must be borne in mind. There is accuracy of rhythm, quality of tone, evenness of finger grip, correctness of bowing, and, certainly not least, the expression signs given on the music.

Many students tend to disregard rhythm when they are playing slowly. This fault must be corrected as soon as it appears; for if the rhythm is wrong at a slow tempo, it is quite sure to be wrong at a faster tempo. Whatever the speed of the performance, the relationship of the note values must be exact. As for tone quality, that must always be in the player's mind. To be a success, each note must consist of two ingredients: accuracy of pitch and a good quality of tone. Equality of left-hand finger pressure is closely related to tone quality, for without a strong and even finger grip a good tone cannot be maintained. And a flaccid grip will jeopardize intonation as well. The thought of a solid finger pressure should always be in a student's mind, especially during the first few minutes of his daily practice.

As regards the right arm, it is most advisable to use the same bowing for each repetition of a passage. The student who changes the bow stroke anywhere and everywhere, without thought, will certainly become confused when he plays rapidly or by memory. Whereas, the habit of adhering consistently to the bowing given on the music, or as modified by the teacher, is productive of confidence and security. When, because of the slow tempo of practice, a long bow stroke must be broken, not two but three strokes should be taken, so that the following stroke may move in the right direction.

How much attention a student should give to expression while learning a piece is a moot question among teachers. One school holds that at first the student's whole attention should be focussed on accuracy, all else taking a second place; the other school feels that the two techniques should progress simultaneously. The second opinion seems the more logical, for it leads to a more integrated musical performance when the piece is finally learned. A phrase played with expression calls for a somewhat different technique than if it were played without expression, and it is better to acquire this technique as early as possible rather than to have to relearn the phrase in order to apply it.

From the foregoing paragraphs it would seem that the advanced student has many things to think about when he begins to practice. But so has the pilot of a B-36 when he begins a flight—in fact, he has many more! The one factor that makes flying and violin practice not so difficult as they might be is that the important points were learned gradually, and not all at the same time. The beginner on the violin, for instance, need think only of two things—drawing a straight bow and holding his violin up. If good habits of practice have been induced from the very start, the older points of technique have become almost automatic by the time newer ones are introduced. If the student has practiced intelligently from the beginning, he will find, by the time he is working on Kreutzer, that most of his self critical reactions are automatic and not the result of conscious thought thereby giving his mind opportunity to concentrate on new problems.

Practice is often drudgery to the student, and time seems to crawl; but that is only because the practice is bad. Good practice is fun, and when the player is thoroughly absorbed time seems to fly. Results are apparent from the start, and the sense of achievement creates solid confidence.

A second article on Practicing will appear in the June issue of ETUDE, in which will be discussed the specific problems arising in the study of scales, exercises, études and pieces. THE END

QUESTIONS AND ANSWERS

(*Continued from Page* 21)

it with other abilities and qualities that are also necessary for success in music study—and if he works long and hard—he has at least a good chance of being able to overcome the obstacles that stand in the way of a professional career in music. But being a musician involves a long journey on a very long, rough road, and I never advise anyone to set his heart on a professional career unless this is the thing that means more than anything else in life.

As for your own ability, I can only say that you evidently have "the makings" of absolute pitch, and that it might be good fun to work at developing it even though it may be of no specific use to you. —K.G.

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(*Continued from Page* 51)

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The ultimate goal of the singer, then, is not only to give pleasure to an audience. He must stir the emotions and stimulate the mind. Only in this way, can the noble traditions of vocal art be preserved and carried forward. THE END

MUSIC FOR MAIN STREET

(*Continued from Page* 17)

mising singers in all phases of opera but performing significant works, including a good percentage of contemporary operas for a responsive public. The raw material out of which these productions are made comes from the secondary schools. One must assume that experiences undergone and talent developed there make it possible for the college opera director to produce adequate performances. The same assumption holds in the case of college orchestra and choral performances, many of which are amazing in excellence.

Perhaps it is worth while to observe the people who share with parents the responsibility for this development, the teachers, supervisors, and administrators of school music. In Philadelphia, from March 21 to 26, they can be seen in an important phase of their work. Every two years in some large city in America, thousands of them from public and private schools in all parts of the country congregate for a week of pedagogical discussion, organizational activity, and participation in and listening to music performances. The latter alone make up a music festival week unmatched anywhere in range and dimension.

The organization which calls forth such a pilgrimage is the Music Educators National Conference. Its active and partial membership numbers almost 20,000, with about 6000 undergraduates in teacher-training institutions holding student membership. It constitutes the music section of the National Education Association. The six geographical divisions which make up the National organization meet during the odd years. Each State organization holds an annual meeting, and in many states smaller districts meet several times a year. Probably no more gregarious group exists in the educational field.

Perhaps the reason for this can be credited to the result of the first meeting in Keokuk, Iowa, in 1907, when several scores of school musicians met to observe and evaluate a novel method of teaching rhythm. We are told that they disapproved of the method but so enjoyed the experience of meeting and discussing their problems that they decided to continue the experience, and in arranging to do so set up a Music Supervisors Conference, now known as the Music Educators National Conference. The pattern of observing, discussing, and performing served their purpose so well that it still forms the core of all meetings.

The writer has no wish to paint a halo around this movement. It has its weaknesses. Perhaps the most serious is the tendency of a few teachers to forget the pupil in an effort to improve the music. The talented youngster receives most, if not

(*Continued on Page* 62)

THE PLACE OF TECHNIQUE IN ADVANCED STUDY

(*Continued from Page* 20)

of attention on expression and interpretation. It is taken for granted that where the technique is adequate, expression follows as naturally as the night the day. This does not hold. More students have failed to pass auditions through a deficiency in their interpretative power than for a lack of technical ability. On the whole, the technical ability of seriously inclined advanced students is very good. It is on interpretative grounds that they are weakest.

Many students are content with absolute accuracy in striking the correct keys. They consider this ability the most important of all in piano playing and will work far harder in clearing up a messy passage than on anything else. Such accuracy, though laudable, falls far short of making a finished pianist. A Bach fugue, for all the right notes, will never take on meaning until the contrapuntal figuration is subordinated to the subject, and the subject receives a distinctive shading that is apparent wherever it enters. Student after student have played all the notes correctly in their Beethoven sonatas and have failed to convince an audition jury of their ability, because of failure to grasp the emphasis needed for the first theme, the lyric quality of the second theme, the subordinate tone of other themes, the gradual build up of crescendos to climatic points, the diminuendo that follows for relief from the intensely dramatic moments, and the general mood of the composition as a whole. In the romantic composers, students have displayed brilliant techniques that have left the jury unmoved because of a lack of warmth in the tone color, of a too metronomic tempo, of a failure to gauge climaxes wisely, and a general lack of understanding of the expressive demands of the respective composer.

Too few students realize that a forte in Bach is different from that in Mozart, Chopin, or Debussy. They play equally loud wherever forte is marked, irrespective of the composer of the moment. If they play rubato in Chopin, they are just as likely to apply it with equal strength to Haydn, Mozart, and Beethoven. In short, they play all the composers alike with no distinction as to treatment which each demands.

This often stems from no acquaintance with the background of the composer being studied; no conception of the style of composing and performing during their period in the history of music; and no study of the writings of musicologists and others on the distinguishing qualities that mark off one composer from another. Too often students are just content with being piano players, and rattle off one piece after another with as much significance as they would give to reciting the multiplication table. They simply "tickle the ivories" as the popular saying goes, and though they play every note correctly and display dazzling technical brilliance, they lack the grasp of music as a language. This is a fatal defect for it denotes a lack of musicianship and counts far more in coming out a loser in a competitive examination than some weakness in the technical equipment.

In many cases the lack of musicianship is due to faulty teaching. Emphasizing technique above all else, is indeed a serious fault. The only way music can be studied properly is as a language and that means the student must know far more than how to push down the keys with unerring accuracy. If teachers do not emphasize the study of the distinguishing characteristics between composers and the various schools of composition that have developed since instrumental music freed itself from subservience to the vocal art, there can be no surprise at the lack of musical understanding displayed by their students. This is not a gift that the talented are born with, but something that must be studied if talent is to mature to the fullest.

The way note reading is generally taught is another reason why so many piano students fail to impress with their interpretations of the masters. Note reading is too often taught as a vertical, isolated, point by point movement of the eye, and considering the complexity involved in reading a piano score, this is most natural. A violinist, as a rule, has a single melodic line to follow, whereas the pianist has chords and figurations to follow as well as the main melodic line. He therefore tends to read from bottom up with the eye stopping at each point in the score to grasp the tonal structure confronting it. The ear tends to follow the eye and so also acquires the habit of listening in this detached, isolated fashion.

If one were to read a book by this method he would at once realize how difficult it would be to make any sense out of what was being read. It would demand that each letter be observed separately before the word was grasped, and each word alone, before attempting to understand the sentence. The best readers are those who look for meaning in a whole paragraph and allow their eyes to skim swiftly over the rest. They read horizontally which is the way to read anything meaningfully.

In music that implies the shifting of emphasis from note reading to phrase reading. Reading in phrases increases the ease with which one grasps rhythmic structure and harmonic sequences. It enables one to grasp the flow and ebb of the mood and feeling the composer has implanted in the score.

Study away from the keyboard is a great help toward thinking music horizontally; the ability to hear the music in the mind as the eye scans the printed page, or to hum or sing the melodic line with feeling adds to the ability to perceive the emotional values imprinted in the score. When one goes to the keyboard, one plays with greater insight and understanding than one who goes to the piano with no preparatory work and coldly plods from point to point without any conception of what it is all about.

Many teachers hold the view that it is harmful to play a new composition to a student, because he will tend to imitate the teacher's playing and find it difficult to go through the slow process of study that is necessary to its mastery. Where careful instruction is given as to how to practice, and shoddy study constantly discouraged, nothing but good will come from playing a new work for a student. It gives him a grasp of its musical content and a goal to work toward, that is otherwise often lacking. Listening to it on a record is also very beneficial.

This hearing of a new work helps to implant it in the mind and encourages the eye to follow the horizontal melodic lines of the score as well as the vertical chordal and harmonic structures which tend to break the music up into detached segments. Where the musical content is fully in the mind a new meaningfulness will come into the playing. That is the value of hearing a work before attempting to master it.

The lack of musicianship and the detached way of reading notes, are the basic causes for the lack in interpretative power of so many advanced students. Deficiencies in technical ability do not rate the same importance in an audition for a scholarship unless they are very glaring. There are students who are weak in octave work, in arpeggios, in scale-like passages, in use of pedal, or in trills, but it is rare to come across a student who is weak in every aspect of technique. His one or two deficiencies will be worked at and done away with, but if he shows a lack of insight into the expressive demands of the works he is performing, that lack will count far more in being rejected for a scholarship.

Music should be studied as a language and technique placed in its rightful place as but a means of bringing forth the emotional significance of each composition. Viewed in this light, technique is the basic tool for musical expression and should be pursued only as it furthers some objective in line with the mastery of some composition. THE END

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(*Continued from Page* 52)

current school term. Dr. Gartlan, in addition to his work in the schools, is known as a composer and conductor. He served as assistant conductor to Victor Herbert and Walter Damrosch. He has composed over 100 songs, of which the best known is *The Lilac Tree.*

The San Antonio Opera Festival, of which the late Max Reiter was the founder, was conducted this year by Victor Alessandro, who succeeded Mr. Reiter as conductor of the San Antonio Symphony. The festival was held in February with most of the principals being selected from the Metropolitan Opera or the New York City Opera.

Rudolf Ganz' "Symphonic Overture to an Unwritten Comedy: Laughter . . . Yet Love," which had its première in Cincinnati in 1950 under the direction of Thor Johnson, who commissioned the work, was performed in February by the Denver Symphony Orchestra under Saul Gaston and the Chicago Symphony under Rafael Kubelik, and in March by the San Francisco Symphony directed by Pierre Monteux.

Arthur Cohn, head of the music department of the Free Library of Philadelphia and head of the Edwin A. Fleisher Music Collection, has resigned to accept the post as director of the Settlement Music School, Philadelphia. Mr. Cohn is widely known as composer, author, teacher and conductor.

Donald Dame, Metropolitan Opera tenor, died suddenly in Lincoln, Nebraska where the touring "Fledermaus" company was scheduled for a performance. He was widely known for his many appearances on radio with "The American Album of Familiar Music."

The London Philharmonic Orchesra will play two concerts this summer at the Vienna Music Festival, under the direction of Herbert von Karajan. The Vienna Philharmonic will play under the direction of Bruno Walter; and Paul Hindemith will conduct the Vienna Symphony.

The Boston Symphony Orchestra, conducted by Charles Munch, will make its European début when it appears at the Paris Opera House on May 6 for the Exposition of the Arts. Sharing conductorial honors with Dr. Munch will be the venerable Pierre Monteux. There will also be concerts at The Hague, Amsterdam, Strasbourg, several cities in Western Germany and in London.

George Antheil's new opera, "Volpone," based on the play by Ben Jonson, was given its première on February 29 in Los Angeles by the opera department of the University of Southern California under the direction of Carl Ebert, head of the opera department.

Vaughan-Williams' "Hugh the Drover," the folk opera written before World War I, had its première in the United States on March 11 by the Cincinnati Music Drama Guild, directed by William C. Byrd.

Mischa Elman, world-famous violinist, gave an anniversary recital in New York on January 20 to celebrate his 61st birthday and also the forty-fourth year since his first recital in the United States in 1908 at the age of seventeen.

Lukas Foss has been awarded the Mark M. Horblit Award for 1951 for his Second Piano Concerto, which he played last November with the Boston Symphony.

COMPETITIONS (*For details, write to sponsor listed.*)

- Capital University Chapel Choir Conductors' Guild annual anthem competition. Open to all composers. Contest closes August 31, 1952. Complete rules from Everett Mehrley, Contest Secretary, Mees Conservatory, Capital University, Columbus 9, Ohio.
- Marian Anderson Scholarships for vocal study. Closing date not announced. Marian Anderson Scholarship Fund, c/o Miss Alyse Anderson, 762 S. Martin St., Philadelphia 46, Pa.
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MUSIC FOR MAIN STREET

(*Continued from Page* 58)

all, of his attention and the average youngster little or none. Performing proficiency becomes more important than musical understanding. To produce high-grade performance, an authoritarian type of teaching is adopted. Docility is rewarded, and individual initiative deplored. The ultimate aim of intelligent democratic citizenship is forgotten.

Another shortcoming is the failure to establish standards of good taste. This is more excusable, as schools dare not get too far ahead of community standards, and to ask an ensemble to study music beyond the grasp of most of its members is to court disaster. Nevertheless, too many music educators seek the quick reward of the snappy and the superficial which characterizes the commercial field. The obligation to widen the students' acquaintance with fine music is frequently forgotten. Music selected is frequently well below the group's capacity.

Music education has reached the point when it must cease to be a tributary to, or an eddy in the American education stream. While it disclaims professional objectives, it functions in that manner and has always been highly conscious of its subject value.

The writer believes that the vast majority of music educators are intelligent, competent, and honest. Their vitality and idealism have been proved by the growth of their profession, and no group in American education contains more dedicated individuals. Their task has been to raise the music level of Main Street, U.S.A., and their record of achievement is there for all to see—and admire. THE END

THE APPRENTICE IDEA

(*Continued from Page* 22)

cate." All this, of course, proved to be the strongest motivation, that of seeing one of their group actually teaching with me.

The teacher-training course was, therefore, offered to all students from nine years old up, provided they, themselves, were at least at the second grade level of advancement. They were told that they would need to teach thirteen projects successfully before I would grade them as student-teachers. Furthermore they did not have to teach the thirteen projects without intermission. They could teach just one and then stop, particularly if it were no fun. Or the apprentice could teach four or five projects and then wait to continue until the next year. It also seemed to me important that the course be long enough so that it would not be finished in too short a time. Last year the apprentices averaged five to eight projects during the season, and they did not start until the second term (February). This indicates that two years will be the average length of time to accomplish this training, which seems about right. They must still wait until they are sixteen before I can use them in the studio, but in that interim they may teach (under my guidance) and charge a small fee.

As for the actual projects, teachers will realize that two elements must be consistently maintained. First that the project be fairly short and very clear cut so that the apprentice will know when she has finished it. Second, either the teacher and apprentice must talk over the best way to teach the particular project or else have written teaching instruction accompany each project. I have done the latter so that the instructions, "be sure to ask questions and for demonstration to show you that your pupil understands what you have explained" will be read with nearly every project. The teaching projects are divided into departments. All the T projects have to do with finger-drills and technic. The N projects teach notation, and all the projects in each department are arranged in a progressive order. For example project N. 1 teaches the names of the piano keys. Project N. 2 teaches actual notation of six notes with material for demonstration. Project N. 3 uses both flash cards and music to extend the note range, etc. Department R includes projects both in rhythm (flash cards) and writing, while department P stands for pieces. Last of all (for those who choose it) is the department H for keyboard harmony. Project H. 1 teaches the I and V7 in the major keys of C, F, and G with a melody in each key to play with the proper chords. The continuation may either introduce the IV chord in those keys with demonstration melodies, or it may teach next the same I and V7 in other keys. There should be some leeway for the apprentice to have a small choice.

There is no time limit for the teaching of a project. I ask only that when the project is finished that the apprentice bring her pupil to me to show how nicely she has been taught.

In my twenty-one years of teaching, the apprentice idea of "each one teach one" has proved the happiest. It has brought me closer to my students with a new bond of friendship. And I like to hope that it will create a group of teachers who teach, as we do, because they prefer it to all other professions and who recognize the fact that piano teaching, to be worth anything, requires both training and experience. THE END

FIRST AID FOR THE AMATEUR

(*Continued from Page* 16)

designed to provide the relief from fatigue and stress, the joy in creative achievement which music does so well—organizations like the groups at the Dow Chemical Plant in Midland, Michigan where executives and working men and women, plus additional community amateurs form musical groups which give concerts throughout the whole surrounding territory, often importing top rank artists to guest star their programs; organizations like the Topeka Civic Orchestra where high school students and their teachers, business men and stenographers, housewives and ditch diggers are welded into an increasingly professional-sounding unit; organizations like those of the city of Los Angeles where the desire is to provide musical participation opportunities for every citizen of the region who wants it.

People make music for fun. Even professional musicians are not above a busman's evening of amateur fun, like the group of Kansas City symphony players who used to meet once a week at the home of a prominent artist who was a whiz on the harmonica! At the same time music has definite therapeutic values as are being defined more and more accurately as research in the field progresses. It is a good preventive medicine, too, with its unsurpassed ability to siphon off emotions which could, if suppressed, lead to serious mental disorders with an imposing variety of related physical ills. In our present world, with confusion and stress reaching toward a new high in tension, music is a most valuable asset, one to be cherished and promoted by every amateur.

As amateurs continue to make music, to get together in small and then larger groups of harmonious musical activities, there will undoubtedly be an increasing musical interest in communities all over the country. Dormant talent will seek expression. Multiplied across the length and breadth of these United States there will come an enlightened musical consciousness in which there may be born an even greater American music than we have yet known. THE END

GETTING YOUR PUPILS TO PRACTICE

(*Continued from Page* 9)

intelligently on that basis.

Consider what might have happened. Miss Smith might have seen nothing but half an hour's practicing every day, devoted to an assignment of scales, exercises, studies, and a piece. Mrs. Thompson might have seen her job as nothing but making Jackie put in that half hour, whether he wanted to or not. If Jackie had grumbled or rebelled, as he might well have done being the sort of boy he was, she might have called in his father for a bit of extra suasion. No doubt Jackie would have been compelled to put in the half hour; but it would have been an unhappy business all round. Jackie's practicing would have been a focus of family strife. Moreover it wouldn't have been good for his music, for all these things go together. Jackie would have spent his half hour each day at the piano, but he would have spent it badly; he would have quit the moment the time was up; and when the pressure was released, he would have said goodbye to the piano from then on. That is just the kind of thing that does happen when teachers and parents fail to deal with practicing intelligently as a human problem.

But Miss Smith, thanks to Mrs. Thompson who must have been a very wise mother, did learn to deal with practicing as a human problem—a problem, that is to say, rooted in human relationships and human preferences. Mrs. Thompson and Jackie were drawn closer together, the Thompson home became a happier place, and Miss Smith's own relationship to the family became that of a friend rather than a taskmaster, all because of the way Jackie's practicing was managed. Naturally, too, all this was very good for Jackie's music, because human beings, young and old, always do best what they really want to do and feel happy in doing.

Mrs. Thompson's method of dealing with Jackie's practicing might not always be the best method for all parents and all children, although it is a very good method, and well worth your consideration. But the principle underlying that method is certainly right. A wise music teacher will not see the problem of practicing simply and solely as a matter of assigning a routine stint of work and letting it go at that. She will see it as a problem centering in human relationships and human preferences. She will feel herself responsible for trying to help to solve the problem along those lines. How can I help to make practicing a happy and constructive experience in the life of a child and of his family? That will seem to her the great question. The answers that she achieves will often be different in detail, but the underlying principle will always be the same. And any teacher who sets to work sincerely and intelligently to apply that principle will find, as Miss Smith found, that it really works. THE END

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POINTS ON PIANO STUDY

(*Continued from Page* 10)

foundation of the harmonic structure. Next in order, practice those runs or passages which present difficulties. Only then (when structure is clear and difficulties have been solved) can one begin the real study from which the unity of the piece will emerge.

Never be satisfied with mechanical efforts from which the mind is excluded. Practice with *thought* and learn to communicate your knowledge. First one must draw a clear picture of the aim to be reached in any given work. And, in striving to reach it, one must study tempo, rhythm, and expression as carefully as notes.

Work methodically, with intelligence, without haste. *Think* your music as you play it. Analyze each work before attempting to practice it; be sure of key signatures, rhythms, themes, modulations, construction. Be scrupulous in your attention to *all* printed indications. Practice the piece slowly. After greater speed has been developed, go back and play slowly again. And be sure that the two hands function simultaneously, not one slightly after the other!

6) *Interpretation.* Without style, the greatest virtuosity cannot make an authentic pianist. The performer who is incapable of conveying his own emotion to others will never attain genuine artistic success. Expression, however, does not mean taking liberties with the text!

Interpretation is the performer's individual way of stating exactly what the composer had to say. This requires a great deal more than fleetness of fingers. It presupposes certain knowledge—or periods, of styles, of world thought, of the composer's characteristics as revealed in his other works, etc. Nor is this enough! There is also required the ability to think out an intelligent application of such knowledge. The artist's "personality" shows itself in the way he expresses his thoughts and feelings about what the composer has to say—never in distorting it.

7) *Repertoire.* Regardless of trends or fads, the pianist's repertoire should be solidly based on the classics. This rich and varied body of material does more than offer us great music; it provides us with our only clear view of pianistic continuity. Therefore, it must be learned, no matter how "modern" one's tastes may be.

The natural desire for novelty need not send one into freakish bypaths. There are countless works of great musical value so seldom heard as to make them "new," regardless of the age in which they were written. For instance! Do you ever hear Bach's Suites or Toccatas—the Etudes and Preludes of Mendelssohn, or his pieces Opus 5 and 7—Schumann's Sonata Op. 11, Davidsbündler; or Novellettes—Weber's Sonatas — Schubert's Sonatas — the Années de Pélerinage by Liszt? Is there not novelty for the ear in Saint-Saëns' Etudes, or his Third and Fifth Concertos—the two concertos by Glazounow—the Variations or the Sonata by Dukas—Widor's Fantaisie, and Suite in B minor—Godowsky's Sonata and pieces—the Pièces de Concert by Gabriel Pierne—Alkan's Etudes and Variations—Scriabine's Sonatas—Fauré's Nocturnes—La Maison dans les Dunes by Gabriel Dupont? All are well worth investigating, for interest values as well as for musical values.

By way of final bit of advice—never compare yourself with others. Judge yourself by yourself, and tell yourself there is always room for further improvement. That is the great secret of progress. Success is measured, not in the actual number of individual obstacles overcome, but in the ability and the will to go on overcoming them.

THE END

ADVENTURES OF A PIANO TEACHER

(*Continued from Page* 26)

balance of activity (dynamism) alternating with passivity (relaxation) . . . which means, of course, that you will not tire when you play rapidly.

(3) Whenever you are playing fast, form the habit of *thinking* that you are playing slowly. Breathe deeply . . . Think constantly of the relaxation spots. Feel that you are playing slowly even if you are lickety-splitting along . . . You will be surprised how much this helps.

(4) Also, acquire the habit of thinking as far ahead of your playing spot as possible. I try to think at least a measure—often two—ahead of where I am. In order to do this you will have to train your memory to be super sure. It is hard, of course; but will pay wonderful dividends if you cultivate it.

But, whatever you do at the piano, always *THINK*!

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EARLY ONE MORNING (XVII Century English)	**Cain**	332-15147	.15
GO, MY BOAT, AND BRAVELY SAIL	**Whitehead**	332-15048	.16
HEATHER ROSE (German)	**Hernried**	312-21644	.18
MISTER FIDDLER, PLAY A POLKA (Czech)	**Whitehead**	332-15036	.18
SING SONG, KITTY (Southern Appalachian)	**Scott**	322-40013	.16
SONG OF FRIENDSHIP (Netherlands)	**Randolph**	332-14400	.15
SWANSEA TOWN (English)	**Nagle**	332-14598	.15
Easy-Medium			
‡**BELL** (French)	**Fisher**	332-14594	.10
GENTLY FLOWS THE RIVER (Czech)	**Marryott**	332-15196	.15
‡**SOLDIER, SOLDIER** (English)	**Page**	332-14602	.15
Medium			
‡**BY' M BY** (SSAATTBB, Spiritual, Dialect)	**Lockwood**	312-40073	.15
‡**COMMON BILL** (SAATBB)	**Lynn**	312-40075	.18
‡**DARK CLOUD, COVER THE SEA** (Egyptian, Sop.)	**Shure**	332-15022	.25
‡**DON'T BE WEARY, TRAVELER** (Negro Folk, SSATBB)	**Dett**	322-35021	.22
†‡**DRINK TO ME ONLY WITH THINE EYES**	**Faith**	322-40006	.16
GALLOWS TREE (Sop., Alt., Ten., Bass)	**Scott**	322-40012	.22
‡**GO DOWN DEATH** (SSAATTBB, Drum ad lib)	**Scott**	312-40085	.30
‡**GREAT CAMP MEETIN'** (Sop. or Ten.)	**Alderfer**	312-40046	.16
‡**GREAT DAY** (SSAATBB, Sop., Ten., Spiritual)	**Martin**	312-40080	.18
‡**HUMPBACKED FIDDLER** (Rhenish, E.G.)	**Brahms-Lynn**	312-40092	.18
‡**IN SILENT NIGHT** (Suabian, E.G.)	**Brahms**	332-14572	.12
§**JACOB'S LADDER** (SSAATTBB, Bar., Spiritual)	**Lynn**	312-40066	.16
JOHNNY SCHMOKER (E. Pa. Dutch)	**Dengler-Walton**	312-40102	.20
‡**LONESOME VALLEY** (SATBB, Sop.)	**Lynn**	312-40062	.16
PALESTINE SONG OF JOY (Chalutzim Melody)	**Gaul**	332-15026	.20
SOLDIER, SOLDIER, WILL YOU MARRY ME? (English, Sop., Ten.)	**Scott**	322-40017	.25
‡**SPINNING TOP** (Russian)	**Rimsky-Korsakow-Schindler**	332-12847	.15
‡**VERMELAND** (Swedish)	**Bantock-W. A. F.**	332-14788	.10
WAILIE, WAILIE (SSAATTBB, Carolina)	**Scott**	322-40016	.16
Difficult			
‡**SILVERSMITH** (SSAATTBB, Spanish, E.S.)	**Schindler**	332-13297	.22
YONDER! YONDER! (Russian, Ten. or Sop.)	**Gaines**	332-15098	.16

SAB

TITLE	ARRANGER	CAT. NO.	PRICE
Easy-Medium			
‡**A-ROVING** (English Capstan Chantey)	**Nagle**	332-14607	$.12
DRINK TO ME ONLY WITH THINE EYES	**Bliss**	322-35074	.12
GOOD MORROW, GOSSIP JOAN	**Fisher**	332-14636	.12
VOLGA BOATMEN'S SONG (Russian, Sop.)	**Manney**	332-14290	.12

SSA (unless otherwise specified)

TITLE	ARRANGER	CAT. NO.	PRICE
Easy			
BELL (French, SSAA)	**Bement**	332-40004	.10
BENDEMEER'S STREAM (Irish)	**Brewer**	332-13325	.15
COME YOU HERE, LADDIE (Slovakian)	**V. F.**	332-14683	.12
JUGO-SLAV LULLABY	**Whitford**	332-15272	.10
SHEPHERDESS FICKLE	**Sellew**	332-15238	.15
SLEIGH RIDE (Russian)	**V. F.**	332-14681	.10
WILL YOU MARRY?	**Hernried**	312-21495	.18
Medium			
GALWAY PIPER (Irish)	**Fletcher**	332-14736	.16
GOSSIP JOAN (English)	**Fisher**	332-14834	.18
YONDER! YONDER! (Russian, Sop. or Ten.)	**Gaines**	332-15281	.16

SA

TITLE	ARRANGER	CAT. NO.	PRICE
Easy			
BENDEMEER'S STREAM (Irish)	**Brewer**	332-13327	.12
CACHUCHA, LA (Spanish dance)	**Page**	332-14523	.10
DRINK TO ME ONLY WITH THINE EYES	**Page**	332-11768	.12
NIGHTINGALE (French)	**Koepke**	332-15171	.15

TTBB

TITLE	ARRANGER	CAT. NO.	PRICE
Easy-Medium			
ALL THROUGH THE NIGHT	**Humphries**	332-10794	.10
ANNIE LAURIE	**Geibel**	332-06985	.16
‡**BELL** (French)	**Bement**	332-40027	.10
DEEP RIVER (Negro spiritual)	**Cain**	332-15078	.16
HOME ON THE RANGE (American)	**Peery**	312-21163	.16
PETTICOAT AND THE WAISTCOAT	**Marryott**	332-15323	.15
‡**RING AND THE ROSE**	**Enders**	332-15324	.10
SWING LOW, SWEET CHARIOT	**Peery**	312-21167	.15
‡**WILD HONEYSUCKLE** (American)	**Strubel**	312-40017	.10
Medium			
ARKANSAW TRAVELER (4 hand acc.)	**Elmore**	332-15107	.22
BENDEMEER'S STREAM (Irish)	**Brewer**	332-13326	.15
BLUE-TAIL FLY (Bar. ad lib)	**Christie**	332-40069	.18
CHURCH BELLS OF NOVGOROD (Russian)	**Levenson**	332-15012	.18
DEEP RIVER (Negro spiritual)	**Fisher**	332-13252	.16
GOIN' TO SHOUT (Negro spiritual)	**Manney**	332-13758	.18
JOHN PEEL (English)	**Ryder**	332-14071	.15
JOHNNY SCHMOCKER (Pa. Dutch)	**Rafaelson**	332-12393	.20
RUN TO MY LORD (Negro spiritual)	**Shaw**	332-40042	.16
YONDER! YONDER!	**Gaines**	332-14015	.16
YOU SHALL BE FREE	**Reddick**	332-15248	.16

‡ A Cappella. † Orchestral Accompaniment available. § A Cappella ad lib.
Foreign texts follow titles: (E-G) English-German; (E-I) English-Italian, etc. Solo parts indicated as: Sop., Alt., Ten., Bar., Bass.

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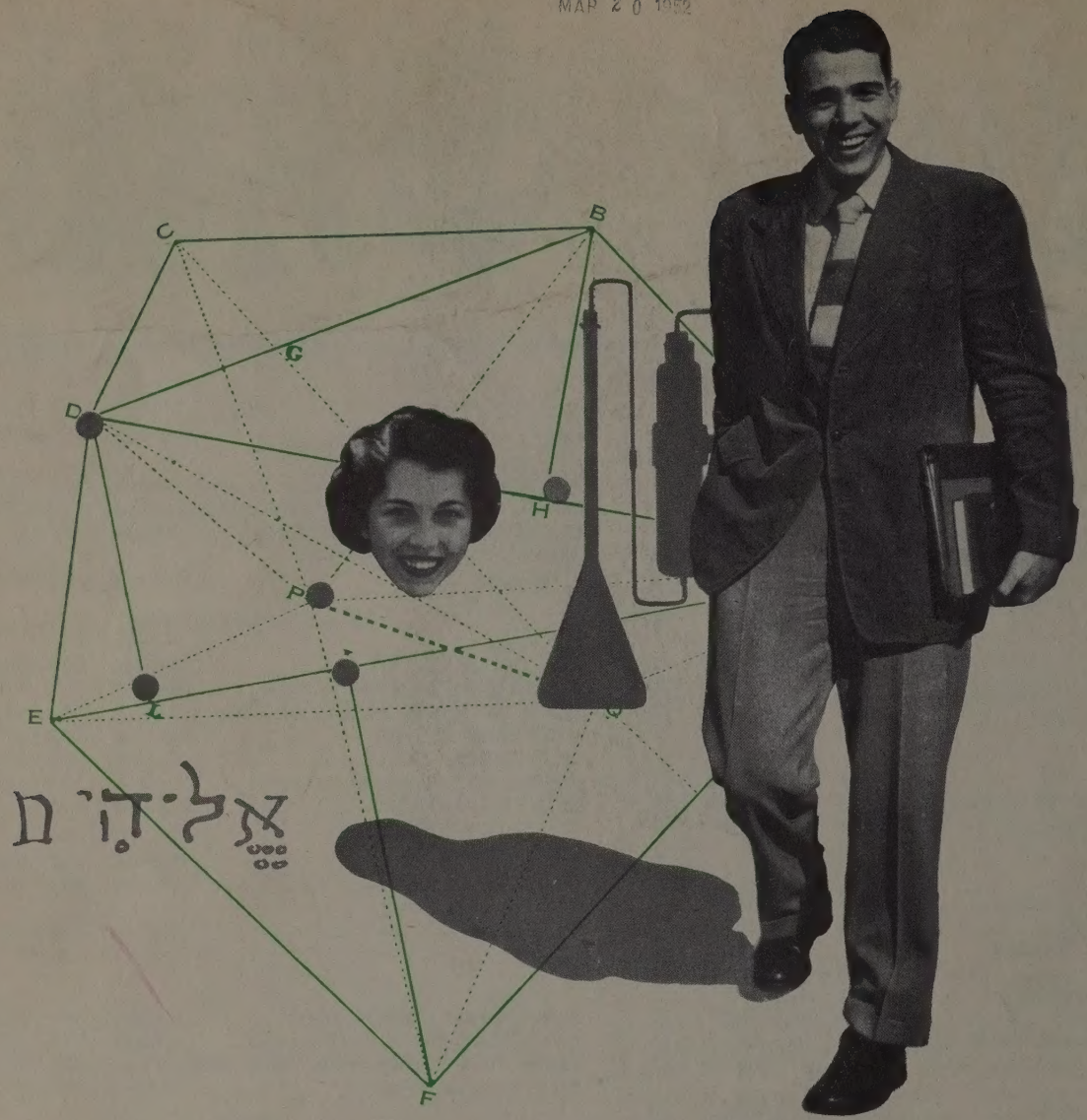

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